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OF THE LATE

JOHN T. MARTIN, ESQ.

NEW YORK

SALE AT MENDELSSOHN HALL

FORTIETH STREET, EAST OF BROADWAY

On Thursday and Friday Evenings, April 15th and 16th, 1909

BEGINNING PROMPTLY AT 8.30 O'CLOCK

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1909
Apr. 14
No. 1000

De Luxe Illustrated Catalogue
OF
VALUABLE PAINTINGS

BY
**THE BARBIZON ARTISTS
AND OTHER GREAT MODERN MASTERS**
SCULPTURE AND OTHER ART PROPERTY

FORMING THE PRIVATE COLLECTION OF THE LATE
JOHN T. MARTIN, ESQ.
NEW YORK

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AT MENDELSSOHN HALL
FORTIETH STREET, EAST OF BROADWAY
ON THE EVENINGS HEREIN STATED

THE SALE WILL BE CONDUCTED BY
MR. THOMAS E. KIRBY, OF
THE AMERICAN ART ASSOCIATION, MANAGERS
NEW YORK
1909

L. 16-450

*The Corcoran Gallery of Art,
Washington, D. C.*

COMPILED AND ARRANGED BY
MR. THOMAS E. KIRBY

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CATALOGUE

FIRST EVENING'S SALE
THURSDAY, APRIL 15TH, 1909
AT MENDELSSOHN HALL

BEGINNING PROMPTLY AT 8.30 O'CLOCK

No. 1

PAUL SOYER

GERMAN

Contemporary

THE LITTLE STUDENT

IN the corner of an artist's studio a little fair-haired boy, poorly though cleanly clad, stands at a low table, poring over a volume of pictures. Beside him stand two full portfolios, and a mahlstick leans against the table on his right. In the obscurity of the background are easels and pictures, and a mask hangs against the wall on the left.

Signed at the lower right, P. SOYER, 70.

Height, 7½ inches; width, 6¼ inches.

No. 2

PAUL SOYER

GERMAN

Contemporary

EATING CHERRIES

ON the floor of a cottage kitchen sits a tow-headed, rosy-cheeked urchin busily eating a number of fine red cherries. The light falls upon him from a window high up on the left, revealing a table covered with a white cloth, on which are set a number of pots, the corner of a dresser and some shelves laden with kitchen utensils.

Signed at the lower left, PAUL SOYER, 70.

Height, 8 inches; width, 6 $\frac{1}{4}$ inches.

No. 3

THÉOPHILE EMMANUEL DUVERGER

FRENCH

1821—

THE HOOPSKIRT

IN a corner of a cooper's workshop are two little girls. Out of some wooden barrel-hoops and cord they have constructed a crinoline of the most approved style, and the elder girl is tying it round the waist of her sister, who raises her little skirt to facilitate the operation.

Signed at the lower left, DUVERGER.

Height, 11 inches; width, 8 $\frac{1}{2}$ inches.

Collection of WILLIAM T. BLODGETT, New York, 1876.



No. 4

BENJAMIN EUGÈNE FICHEL

FRENCH

1826—1895

THE MINSTREL

IN the roomy kitchen of some great house are gathered a number of footmen and other servants who happen to be off duty. Before the huge fireplace, where large joints are slowly turning on the spits, stands a wandering minstrel in motley attire, long pink coat and three-cornered hat, together with trunk hose and stockings of a very different period. He sings away right lustily, accompanying himself on a lute, neglecting the footmen and paying strict attention to the chef, the white-capped autocrat of the kitchen, in whose hands lies the disposition of the minstrel's next meal.

Signed at the lower right, E. FICHEL, 1863.

Height, 7½ inches; length, 9½ inches.

Inscribed on back:

Je déclare que ce tableau est bien de moi. EUGÈNE FICHEL.
Paris, 1863.

Collection of JOHN TAYLOR JOHNSTON, New York, 1876.

No. 5

FRIEDRICH GAUERMANN

GERMAN

1807—1862

A VETERAN

THE representation of a very sorry Rosinante, his ribs standing out through the skin, his poor old head scarcely able to support the weight of his leathern halter. With knees bowed, fetlocks swollen, and most of the hair worn off his flanks, he stands beside a small pool in a meadow of long grass, perhaps resting after a long life of arduous toil and deprivation.

Height, 8 inches; length, 10 inches.

No. 6

ALEXANDRE MARIE GUILLEMIN

FRENCH

1817—1880

DEVOTION

NEAR the door of a stone-paved country church a young woman leans on the high back of a rush-bottomed chair, which she has tipped toward her. She is clad in a black bodice and skirt, looped up to show a red petticoat. On her head is a red cap, and a scarf of the same color is thrown round her neck. The pale light falls full upon her face, as she gazes with a devout expression at some distant object, her thoughts far from her surroundings.

Signed at the lower left, A. GUILLEMIN.

Height, 10½ inches; width, 8½ inches.

No. 7

EDOARDO DALBONO

ITALIAN

Contemporary

BAY OF NAPLES

UPON the right the waters of the bay extend, blue as the skies above, and dotted here and there with the white sails of fishing boats. On the left is a long stretch of sand, with vessels drawn up from the water's edge, and in the distance a number of tall buildings, painted in various colors and shining in the bright sunlight. In the foreground an Italian woman is scrubbing some clothes on a board, and another woman with two children is advancing rapidly toward her. The sky is a deep blue, in which float a few fleecy white clouds.

Signed at the lower right, E. DALBONO, 1877.

Height, 9½ inches; length, 13 inches.

#320-



No. 8

V. CHÉVILLIARD

FRENCH

—1905

THE CURÉ'S BARBER

Portrait of Artist

BEFORE his study table an old priest is sitting, holding a barber's basin under his chin. Behind him stands his barber, brush in hand, his fingers poised upon his patron's forehead. On the table lie books and an inkpot, while in front are a copper can of hot water and the razor with its strop. In the background is a wide fireplace in which a good coal fire is blazing, and on a stool in front a cat is contentedly warming itself in the genial heat. On the mantelpiece are a pair of brass candlesticks, a stuffed parrot and a couple of shells. A portrait of the Pope hangs on the wall, against which stands an old grandfather's clock. The picture is strongly lighted from a window on the left, on the sill of which stands a plant in a flower-pot.

Signed at the lower right, V. CHÉVILLIARD.

Height, 9 inches; length, 11½ inches.



No. 9

J. BEAUFAIN IRVING, N.A.

AMERICAN

1826—1877

A CAVALIER

LEANING against the lintel of a wide doorway is the figure of a gentleman of the middle seventeenth century. A dark velvet coat with slashed sleeves is girt at the waist by a broad red sash. Gray velvet knickerbockers above white stockings, heavy shoes with red rosettes, and a broad felt hat complete his costume. A rapier is suspended from a leathern baldric, and his right hand leans upon a heavy staff. His hair is long, falling upon his shoulders; his features are well shaped and he wears a small mustache above a well-formed mouth.

Signed at the lower right, J. BEAUFAIN IRVING, N.A., 1875.

No. 10

ÉDOUARD CHARLEMONT

FRENCH

1848—

THE HALBERDIER



THE full-length presentment of an old-time halberdier. His leathern jerkin, short-sleeved to show the embroidered tunic below, is girt at the waist by a broad silk scarf. Baggy breeches of plum-colored velvet surmount a pair of shapely calves, and his feet are encased in thick-soled shoes of leather. A wide linen ruff is round his neck, and his curly head is surmounted by a broad hat of dark felt. His face is open and fearless; his fair mustache conceals a clean-cut mouth, and his bearing shows the self-reliance of a soldier, as he stands erect, his weapon clasped firmly in his left hand.

Signed at the lower left, E. CHARLEMONT, 84.

Height, 12 $\frac{1}{4}$ inches; width, 6 $\frac{1}{2}$ inches.

\$600—



No. 11

REINHARD SEBASTIAN ZIMMERMANN

GERMAN

1815—

WINE TASTERS

AROUND a table in the corner of an oak-panelled room are gathered three men of widely contrasting types. At the head of the table sits a gentleman in black frock-coat and trousers. His chair is half turned round, and his legs are crossed, as he holds a glass of white wine to the light to judge its color. Seated near is a man with close-cropped hair, long black coat and knee breeches. He leans forward, an expression of eager interest on his face, as he raises to his lips a goblet of red wine, some portion of whose color has seemingly transferred itself to his nose. Standing behind the table in a deferential attitude is a thin gray-bearded monk in a rough gown girt at the waist by a cord. He, too, holds in his hand a glass of the amber fluid, and against his pale, ascetic face the nose stands out tinged with the deeper hue of crimson.

Signed at the lower left, R. S. ZIMMERMANN.

Height, 10½ inches; length, 14½ inches.

18 275-

*The Corcoran Gallery of Art,
Washington, D. C.*

No. 12

EUGÈNE FROMENTIN

FRENCH

1820—1876

MARCHE D'ARABES DANS LE DÉSERT

UNDER the dome of a pitiless sky the desert stretches, flat and monotonous, one level carpet of sand as far as the eye can see, a glaring yellow, shading into blue as the distance grows greater, and the dancing heat-haze refracts the varied colors. Across the centre of the picture rides an Arab on a handsome white horse, a long gun balanced across the peak of his saddle. Close behind him trudge a number of men on foot, barefooted and bare-armed, most of them carrying guns, but all carrying bundles, which look for the most part to be water-skins. In the middle distance one man trudges alone, a broad-shouldered man, who bears his burden with greater ease and more erect carriage than his fellows. In the distance a cavalcade of horsemen are riding away, the hoofs of their horses throwing up a small cloud of dust. In the foreground lies a shallow depression which contains a few inches of water, and around which grow a few sparse blades of grass.

Signed at the lower right, EUG. FROMENTIN.

Height, 10¼ inches; length, 13½ inches.

Collection of LAURENT-RICHARDS, Paris, 1878.

\$3,650-



No. 13

ADOLF ECHTLER

GERMAN

Contemporary

THE NEW SHOES

IN the workroom of a little provincial cobbler a lady stands trying on a new pair of shoes. She wears a long yellow dress, half concealed beneath a heavy black shawl thrown over her shoulders and falling nearly to the floor. She draws up her skirt in front and bends her head forward, as she looks down to judge of the effect. The cobbler, with his blue apron across his knees and a black cap on his head, sits at his work-table, his little boy and girl beside him leaning forward with deep interest in the new purchase.

Signed at the lower right, AD. ECHTLER, 1874.

Height, 15½ inches; width, 12½ inches.

No. 14

ALFONS BODENMÜLLER

GERMAN

1847—1886

PICKING FLOWERS

A LADY walks along a narrow pathway through verdant meads bordering the quiet waters of a river. She wears a long dress of brown over a flowered petticoat, the sleeves slashed to show the white garment beneath. A crimson tippet is round her shoulders, and on her head a red velvet hat with a long plume. She pauses for a moment to pluck a sprig of flowers from a bush growing beside the path, and perhaps to wait for a young man who follows some distance behind her.

Signed at the lower right, A. BODENMÜLLER, 1881.

Height, 17 inches; width, 13½ inches.

No. 15

PROFESSOR LUDWIG KNAUS

GERMAN

1829—

THE HERD BOY

ON the deep turf in the shade of a huge oak tree a little swine-herd lies flat on his back, kicking his bare heels in the air in the pure enjoyment of living. His whip lies beside him, and he pays no attention to his charges, rooting for acorns under the distant trees. That sort of thing is left to his dog, which lies on the right, watching with unvarying gaze the vagaries of the perverse animals. Between the trees the bright sunlight streams down, illumining the meadow in broad lines of light, and beneath the branches the scene extends to the blue distance under a sky streaked with heavy clouds.

Signed at the lower left, L. KNAUS.

Height, 18 inches; width, 13½ inches.

\$1,300-



No. 16

ÉMILE LAMBINET

FRENCH

1815—1878

LANDSCAPE

ACROSS the front of the picture run the placid waters of a small river, in which are moored several flat-bottomed boats. Down the steep bank a man approaches with a fishing-rod over his shoulders. The scene extends over a field of grain, and a meadow in which is a clump of fine trees, to the red-roofed buildings of a small village from whose chimneys the smoke ascends peacefully into the evening air. In the distance the ground rises into low hills, tree-crowned, affording a pleasantly diversified outline against a sky which is almost entirely covered with heavy white clouds.

Signed at the lower right, ÉMILE LAMBINET, 1875.

Height, 13 inches; length, 18 inches.

\$260—

No. 17

WILLEM VAN MIERIS

DUTCH

1662—1747

INTERIOR OF A BUTCHER'S SHOP

A most interesting representation of an old-time butcher's shop in Holland. A pig has just been slaughtered, and the various parts hang on hooks ranged round the walls. On a table which stretches across the front of the picture is a pan full of chopped meat, from which a young woman is making a string of sausages, a number of which lie upon a shelf behind. The blue-clad butcher's boy is blowing up a bladder, and in the background an old man with a short clay pipe in his hand watches the operation with interest. A pair of scales hang from the ceiling, and a chair with a cushion on the seat stands ready for a customer. The painting is most delicate, and the values of the various substances are rendered with the greatest precision.

Signed along bottom, W. VAN MIERIS FET. ANO 1733.

Height, 14 inches; width, 12 inches.

\$700-



No. 18

KARL GIRARDET

GERMAN

1810—1871

ENVIRONS OF VERSAILLES

IN the foreground of the picture lies a fair-sized pool of water, with high grassy banks. Near by a few cows and goats browse under the care of a man and woman, the latter of whom is petting a large dog. The still waters reflect, as in a mirror, the forms of the surrounding trees, and beyond, the fields stretch to the foot of a low range of hills, where, tree-embowered, the spire and roof of a church show dimly through the mist of evening. Overhead the sky is serene and calm, with pearly banks of cloud, their vaporous masses drifting slowly over the blue, half concealing it from sight.

Signed at the lower right, KARL GIRARDET.

Height, 13 inches; length, 22 inches.

Collection of WILLIAM T. BLODGETT, New York, 1876.

~~\$~~250-

No. 19

EDUARDO ZAMACOIS

SPANISH

1842—1871

THE STROLLING PLAYERS

THE scene shows a room in the servants' quarters of a large house in olden times. Groups of men-at-arms, the retinue of some wealthy nobleman, sit about taking their ease with pipe and wine flagon. In the centre of the apartment a folding table has been erected, on which a monkey dances to the strains of a pipe played by a small boy. The animal is armed with a short wooden sword, with which he fences with a man, the leader of the troupe. Close by a serving man, napkin on arm, applauds his antics, and an owl, sitting on the back of a chair, nods wisely at the assembly. In the corner an interesting little bit of by-play is proceeding. A man, profiting by the absorption of his comrades, has tried to snatch a kiss from a kitchen maid, and has got his ears soundly cuffed for his pains. The whole scene is full of life and color, the expressions of the various faces are represented with great skill, and the effects of light and shade are handled with consummate art.

Signed at the lower left, ED. ZAMACOIS, 1864.

Height, 12½ inches; length, 15¾ inches.

\$3,100



*The Corcoran Gallery of Art
Washington, D. C.*

No. 20

CHARLES LANDELLE

FRENCH

1821—1908

GREEK GIRL—THEBES

THE head and shoulders of a dark-complexioned girl of Oriental aspect. She wears a loose jacket of purple velvet trimmed with gold, and open down the front to disclose a many-buttoned garment of white linen beneath. Upon her head she wears a round velvet cap, from beneath which her hair escapes, to fall below her shoulders. Her oval face is downcast, her eyes concealed by their heavy lids, and her olive complexion is slightly tinged with pink upon her cheeks.

Signed on left, CH. LANDELLE.

Height, 18 inches; width, 15 inches.

Collection of JOHN TAYLOR JOHNSTON, New York, 1876.

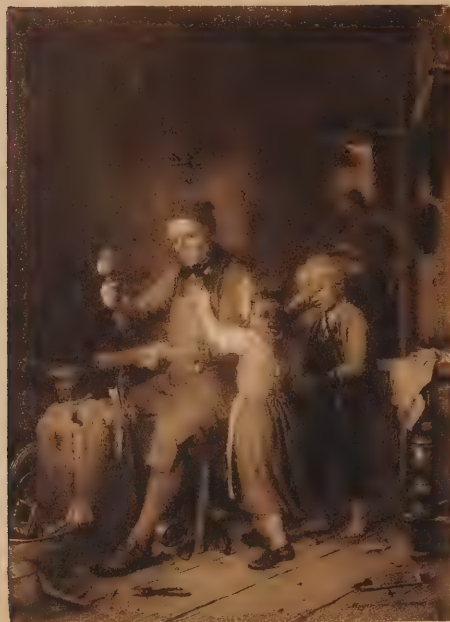
No. 21

JOHANN GEORG MEYER VON BREMEN

GERMAN

1813—1886

THE YOUNG PLEADER



AN intimate little scene of German lower life. A small urchin, barefooted and bare-headed, his satchel swung at his side, rubs his eyes as he weeps most contritely. His little sister, a flaxen-haired maiden in red skirt and cap, leads him to their father, a stern-faced man, who is busily plying his trade as a tinsmith, seated with upraised hammer before a large block of wood on which are his anvil and forms. With hand upraised to her father's chest she implores forgiveness for the culprit, knowing probably from past experience that it will soon be forthcoming. In the background, through an open doorway, is a glimpse of

the cottage kitchen and the mother stirring a pot on the fire as she casts an amused glance at the little scene before her.

Signed at the lower right, MEYER VON BREMEN.

Height, 21 inches; width, 15½ inches.

Collection of WILLIAM H. WEBB, New York, 1876.

\$1,165-



No. 22

ANTONIO CASANOVA Y ESTORACH

SPANISH

1847—1896

THE EFFECTS OF A FALSE NOTE

THE young marquis has a birthday! and so the floor of his spacious salon is littered with presents—toy soldiers, a model kitchen, and what not. A number of notables have called to pay their respects in the stately style and gorgeous costumes of the middle eighteenth century. And of course there is a band, a hautboy and a 'cello, a violin and a trombone. And the trombonist, in the kindness of his foolish old heart, has decorated the bell of his instrument with a fearsome dragon's head, and proceeds to wind him a most raucous note, full of bellowings and the shrieks of a monster. A second shriek answers him, and the poor little marquis, toys flung aside and terror in his noble heart, flies to his mother for rescue, while horrified ladies tug at the poor trombonist's coat-tails.

Signed at the lower left, A. CASANOVA, ROMA, 1875.

Height, 16½ inches; length, 24½ inches.

\$975-

No. 23

MLLE. ROSA BONHEUR

FRENCH

1822—1899

LANDSCAPE—SHEEP AND CATTLE

THE scene shows a portion of rich meadow-land, through which run the silvery waters of a shallow river. In the distance steep hills enclose the scene, tree-covered, through which runs a deep valley. The deep green of the trees serves as a foil to the brighter hues of the meadow, while the sunlight, playing on the fitfully moving leaves, gives rise to an admirable play of color.

In the foreground a number of long-horned cattle stand or lie, in company with a small flock of sheep. Most prominent is a fine red cow, lying with her back to the spectator, her head turned to show its handsome profile. The sun streams full upon her, and her flanks seem to heave in lazy enjoyment of the warmth. The hairy texture of the hides, the crisp woolly fleeces of the sheep, their slow, methodical movements, are all shown with the realistic touch of the deep student of animal nature.

Signed at the lower right, ROSA BONHEUR, 1891.

Height, 20 inches; length, 24 inches.

Collection of WILLIAM T. BLODGETT, 1876.

\$4,400-





No. 24

JEAN LÉON GÉRÔME

FRENCH

1824—1904

*THE SHOP OF FACKING, THE GREAT
CURAÇAO DEALER IN HOLLAND*

THE picture shows the interior of this famous wine-shop in Holland. The floor and fittings are spotless, and the proprietor evidently prides himself on the cleanliness of his establishment. At the back are ranged tier upon tier of black, round-bellied flagons reaching from floor to ceiling, and behind a little counter stands a fair-haired serving maid. Standing in the foreground is a gentleman in a long black cloak of velvet, a ruff of linen round his neck and a wide felt hat on his head. A companion, more gayly dressed in scarlet cloth, top boots and tall conical hat, leans against the counter. Both raise their glasses, full of ruby wine, in a toast, in which they are joined by a grizzled man-at-arms in breastplate and leathern gauntlets, who, with bare head and extended hand, answers his superiors' courtesy.

Signed on left, J. L. GÉRÔME.

Height, 18 inches; length, 24½ inches.

\$1,400 -

No. 25

JOSÉ JIMENEZ Y ARANDA

SPANISH

1832—1903

GOSSIP

BENEATH the shade of a number of trees which flank a broad alley in one of the public gardens of Paris is gathered a group of men. Seated in various attitudes on rush-bottomed chairs, they are listening with interest to a little, undersized fellow in black who, with hand to mouth, is retailing some delectable gossip about a lady who has just passed by in company with two men. The costumes are those of the picturesque period of the First Empire, silk stockings and long satin tail-coats, one old fellow being especially resplendent in green coat, pink surtout and tall, fur-trimmed hat. Just outside the circle sits a scarlet dragoon, his heavy sabre across his knees, his long horse-hair plume depending between his shoulders. The subject of the story pursues her way down the path. She wears a high-waisted gown of plum-colored silk, cut low off the shoulders, around which is flung a light shawl, her attendant swains, one old and one young, both bending forward in earnest conversation. The green of the trees, the lofty statues which adorn the garden, the groups of gayly dressed people who pass across the little stage or sit for a while to watch, make up an animated and picturesque scene, painted with a minuteness which in no way detracts from the broad effect of the picture as a whole.

Signed at the lower right, Jz ARANDA, PARIS, 1883.

Height, 19 inches; length, 27 inches.

\$3,900-



Page 12
1888



No. 26

LUCIEN ALPHONSE GROS

FRENCH

1845—

THE NOONDAY HALT

IN a lofty building used as a stable and cart-shed a group of cavaliers are cooking their noonday meal, what time the ostler is fetching an armful of fodder for their steeds tethered in the background. Picturesque-looking men they are, in huge thigh boots and wide hats: one of them, in a leather corselet, has paused from plucking a chicken to light his pipe; another, in a fine coat with slashed sleeves, is slicing up carrots; and a third, most resplendent of all, in a scarlet cloak, dove-colored coat and green breeches, is stirring the pot which bubbles over a wood fire built between two stones. A fourth man watches the operation critically, smoking a long churchwarden, and in the background a couple of servants are busy attending to their masters' belongings.

Signed at the lower right, L. Gros, 1875.

Height, 24½ inches; width, 20½ inches.

8575.-

No. 27

JEHAN GEORGES VIBERT

FRENCH

1840—1902

THE CANON'S DINNER

A JOVIAL monk sits at his ease in a spacious apartment, enjoying his proverbial "capon fine." In this instance the capon is a fat duck resting on a bed of succulent watercress warming over a brazier, flanked by good potatoes and preceded by as juicy a lobster as ever gladdened the heart of simple cleric. His robe of white cloth, embroidered on the chest with a cross of red and blue, the cowl falling in heavy folds around his ample shoulders, and the shoes of heavy leather, consort not ill with the rich tones of the couch on which he sits, propped up by silken cushions, and shaded by a canopy of old velvet upon which an escutcheon is emblazoned. His jovial face expresses the *bon-vivant* in every line, and the ruddy tinge of his complexion and bald pate, with its ridge of iron-gray hair, would indicate that the black bottle with a green seal which stands convenient to his elbow is not the first of its kind to stand there. Beside his table on a prie-dieu kneels a monk of lower degree and sanctimonious aspect, reading aloud passages from a heavy tome before him. The apartment in which the scene is laid is of high and airy aspect, the floor bare except where the reverend canon's table rests on a rug of rich material. A lofty marble column supports the roof, and the walls are covered by tapestries rich and rare, one of which some vandal has cut to fit round a doorway which opens into the room on the right.

Signed on the lower right, J. G. VIBERT, 1875.

Height, 21 inches; length, 29 inches.

\$6,500-



J. G. Hunt. 1876.

No. 28

WILLIAM S. MOUNT, N.A.

AMERICAN

1806—1868

MUSIC IS CONTAGIOUS

IN an old frame barn two men are dancing to the merry strains of a violin played by one of the farm-hands, while two women watch from the hayloft and men and boys stand and sit around the walls. A dish of ham lies on the floor, and a black bottle stands by, to refresh all who come. The dog is quietly waiting for the cat, which has retreated under the barn and refuses to come out. The strains of the music have fired the small colored boy to emulation, and with two pieces of stick he drums vigorously on the door in time to the fiddle within. The door bears the list, in chalk, of the fore and hind quarters and hides of the last slaughter, signed "John Smith, his mark," and hay-rakes and other tools are scattered about the place.

Signed WM. S. MOUNT, 1845.

Height, 24 inches; length, 30 inches.

No. 29

FRIEDRICH GAUERMANN

GERMAN

1807—1862

TIGER

FROM a ledge of rock high up on a hillside the scene extends, framed by a natural archway, over a wide extent of Indian landscape. In the foreground stands a huge tiger, directly facing the spectator, his eyes aglow, his tail slowly switching from side to side, his lithe body erect upon his legs. Beside a thorny cactus are the remains of some animal, indicating that in this rocky fastness the tiger makes his lair.

Height, 33 inches; width, 23 inches.

\$250-

No. 30

NIKOLAUS GYSIS

GRECIAN

1842—1901

THE GOOD GRANDFATHER

ON a hard wooden chair by the chimney-corner sits an old gray-haired man, his knees crossed, holding a little baby on his lap. His coat hangs over the back of the chair; he has taken off his shoes, and his blue woollen stockings have slipped down, leaving one knee bare. His kindly face is wrinkled with age, as he pores over his unaccustomed task of knitting a pair of stockings, his gnarled old fingers handling the needles in clumsy fashion. The baby lies quite contentedly in his arms, sucking at his comforter with great gusto.

Signed at the lower left, N. GYSIS, MÜNCHEN.

Height, 30 inches; width, 24 inches.

\$470-

No. 31

WORDSWORTH THOMPSON, N.A.

AMERICAN

1840—1896

PORT OF ALGIERS

THE scene shows a quay at which is moored every description of vessel, steamer, sailing brig, and felucca with its lateen sail, their masts and rigging standing out in a confused mass of cordage against a deep blue sky. Beside the quay is a building of Oriental aspect, with wooden balconies and garden walls overhung with luxuriant foliage. Sailors of all nations stroll up and down, and before a door in the wall a merchant of brassware has spread his goods to view. A vendor of vegetables is seated by the water's edge and is chaffering with some men who are holding a fine horse. The scene is full of movement, and the vivid color of an Eastern city, ablaze under an African sun, arrests the eye and fires the imagination.

Signed at the lower left, WORDSWORTH THOMPSON.

Height, 21½ inches; length, 36 inches.

\$525-

No. 32

ALEXANDRE CABANEL

FRENCH

1823—1889

PHÆDRA

UNDER the shade of a spreading oak tree, on the shores of Attica, Phædra reclines on the deep turf, seeing, yet herself unseen. Over her mossy couch she has spread her cloak of green and purple, and reclines upon a large boulder, her shapely head supported upon the fingers of her left hand. A simple dress of white drapes her form, clinging close around the limbs, and slipping off her shoulder to reveal the curve of the bust beneath. Her hair is surmounted by a circlet of gold, from which a gauze veil floats to the ground behind her. Fair she is, but her beautiful face is set in an expression of savage anger—the anger of a woman scorned—as she watches Hippolytus her stepson and the object of her desires, as he drives his chariot along the sands which skirt the waters of the blue Ægean, driving, had he but known it, to his doom in the maw of the great sea-monster.

Signed on lower edge, ALEX. CABANEL, 1875.

Height, 20 inches; length, 26½ inches.

\$1,000-



No. 33

CHARLES ÉDOUARD BOUTIBONNE

FRENCH

Contemporary

SKATING

ON the crystal surface of a lake in a fine park a number of men and women are disporting themselves. One young lady has had her lunch brought to the scene, and is making her dog beg for a biscuit; a small boy has tumbled down, and in the distance a lady is being pushed in a sled. In the foreground a young girl in a dress of purple velvet trimmed with fur glides along, looking into the eyes of a young officer, who holds her fingers, and places his hand upon his heart as he addresses her, heedless of her companion, who skates alongside. Their love-making does not go unnoticed, for another woman in black passes, and turns to observe them, with clenched fist and a look of jealous anger on her face as she hastens away from the sight of his perfidy.

Signed at the lower right, E. BOUTIBONNE, 1872.

Height, 24 inches; length, 31 inches.

No. 34

DAVID ADOLPHE CONSTANT ARTZ

DUTCH

1837—1890

THE BETROTHED—BEACH AT SCHEVENINGEN

UPON the gentle slope of one of the sand dunes which fringe the shores of the North Sea, its shifting surface overgrown by wind-blown sword-grass, sit two young **Hollanders**, very close together. Demurely she sits and knits, her eyes cast down to watch the flash of her busy needles. Upon her head is a tight-fitting cap of white lace, and a gayly embroidered shawl is folded simply across her shoulders, concealing her white bodice. Her skirt is of coarse brown homespun, covered by a gray apron. The young man, a fisherman, judging from his costume of blue jersey and rough trousers, half lies upon the ground beside her, his head supported by her shoulder, as his eyes, too, watch her clever fingers. In the distance a woman sits gazing out at the calm sea, which stretches to the horizon. The sky is full of a soft golden light, the herald of a perfect sunset, and an air of gentle peace is upon all the scene.

Signed at the lower right, ARTZ, 1872.

Height, 21½ inches; length, 31 inches.

\$580-



No. 35

WILLIAM MORRIS

BRITISH

LANDSCAPE, SHEEP AND GOATS

BESIDE a small pool which lies on the edge of an extent of wild common lie a group of horned sheep and a pair of goats. One goat, a brown-bearded patriarch, stands erect, gazing at the distance; the other, a white, lies quietly beside the sheep. On the right a small knoll rises, covered with stunted bushes, and on the left the landscape extends in gentle undulations to the limit of vision. The sky is covered with soft rolling clouds, from behind which the sun strongly illumines the little group and the foreground of the picture.

Signed at the lower left (on rock), W. MORRIS, '50.

Height, 28 inches; length, 36 inches.

\$ 1,600-

No. 36

GABRIEL MAX

AUSTRIAN

1840—

THE SPIRIT HAND

A YOUNG girl is seated at a piano, a sheet of music open before her. Dressed in deep mourning, and with the traces of a great and recent sorrow on her face, the tune which she has been playing over is evidently one very closely associated with the memory of one lately dead. The thoughts which the music awakes and the wild longing which it inspires cause her to start and turn away from the keys, clasping her hands as she feels the presence of one who is not there, and the touch of a shadowy hand upon her shoulder is to her as real as though it were in truth of flesh and blood. The light streaming upon her upturned face accentuates its pallor, which is heightened too by the sombre hues of her dress; her wide-opened eyes, the clasped hands and parted lips show the strain under which she is laboring.

Signed on the piano, GAB. MAX, 1879.

Height, 36 inches; width, 27½ inches.

Painted to order.

\$1,600-



*The Corcoran Gallery of Art,
Washington, D. C.*

No. 37

RICHARD ZIMMERMANN

GERMAN

1820—1875

IN THE AUSTRIAN TYROL

A MID-WINTER scene in the high mountains. In the foreground stands the building of a small water-mill, the wheel frozen solid and the mill-race coated with ice. Up a narrow pathway on the right a man and two women make their way over the snow-covered ground, past a group of tall pine trees whose branches are lightly dusted with powdery snow, which tinges but does not conceal the dark green of their foliage. In the background rises the craggy mass of the mountain range, presenting a serrated edge against the cloudy sky. The sun has already left the valley, but his last level rays fall full upon the central peak, which stands out in vivid contrast with the cold tones of the surrounding snow-fields.

Signed at the lower right, RICHARD ZIMMERMANN, MÜNCHEN.

Height, 32 inches; length, 38 inches.

No. 38

HUGUES MERLE

FRENCH

1823—1881

LA PAUVRE FOLLE

A MOST pathetic scene, perhaps the aftermath of some little tragedy in humble life, is shown us upon the canvas. Upon the low curb of a well, close under a white-plastered wall, whereon the graceful tendrils of creeping plants display their variegated colors, sits a young girl, scarcely grown to womanhood. Her feet are bare, her skirt draggled and torn, and her ragged bodice hardly hangs upon her shoulders. Upon her features, which under any other circumstances would be called undeniably handsome, is the unmistakable print of insanity. Her black hair hangs in elf-locks around a morose and sullen face, and her eyes, suffused and bloodshot, are fixed in a vacant stare. In her arms, wrapped in an old shawl and wearing a dirty red cap, she carries a log of wood as tenderly as if it were the child she thinks it. Beside the poor creature stand two little children, the girl afraid to stay yet still drawn to her, the little boy frankly wondering. Behind her two young ladies cling together, their looks full of sympathy for their afflicted sister, the form which her madness takes making quick appeal to all their womanly instincts.

Signed at the lower right, HUGUES MERLE.

Height, 36 inches; width, 27 inches.

\$325-





No. 39

JULES ADOLPHE BRETON

FRENCH

1827—1906

MEDITATION

BESIDE a lily-covered pond a young woman lies in the rich deep grass which grows beneath the trees of an orchard. She lies at full length, her head supported on her right hand, her white chemise falling away from her neck and disclosing the curve of her bosom beneath. Her skirt, patched and mended, her apron of coarse blue and her bare feet show her to belong to the working classes, but her attitude and expression show that even the lowest can have their dreams and romances. The sun peeps here and there between the branches of the trees and throws a glint of lighter colors upon the deep green of the grass and leaves.

Signed at the lower right, JULES BRETON, 1879.

Height, 28 inches; length, 39 inches.

~~\$~~ 1,250

No. 40

WILLIAM ADOLPHE BOUGUEREAU

FRENCH

1825—1905

THE TWINS

A TENDER little idyl, painted with that peculiar quality of sentiment to which Bouguereau's genius so often gave rise. Upon a low moss-grown bank, beneath the shade of a dense-growing tree whose roots serve to bind the bank together, reclines a beautiful woman. She lies upon her right hip, her body raised upon her elbows. For sole garment she wears a classic gown draped upon her shoulders and girt in at the waist, leaving bare her rounded arms and shapely feet. Her fair hair is confined by a narrow fillet of scarlet ribbon; her eyes are cast down, and an expression of maternal tenderness is on her face as she tenderly regards her two children playing on the soft turf below. The children are evidently twins—one fair, the other dark. One has brought in a handful of beautiful flowers, and as they press their soft, warm limbs together, they kiss each other tenderly upon the cheek. The beautiful tints of the flesh stand out crisp and clear; the subtle gradations of light and shade are skilfully handled, and the whole effect is pleasing to the eye and soothing to the spirit.

Signed at the lower right, W. BOUGUEREAU.

Height, 33 inches; length, 40½ inches.

\$2850.-



No. 41

PROFESSOR A. ZWENGAUER

GERMAN

Contemporary

SUNSET

THE sun has set behind a range of low hills far off on the western horizon. The deep golden glow of his last rays suffuses the calm atmosphere and streams across the reedy marshes, tinging the sluggish waters of the stream with the reflection of the brilliant heavens. Toward the zenith the sky is still a deep summer blue, and in the limpid ether the faint crescent of the new moon floats peaceful and serene.

Signed at the lower left, ZWENGAUER.

Height, 26 inches; length, 44 inches.

\$450-

No. 42

RICHARD ZIMMERMANN

GERMAN

1820—1875

THE FORGE

THE scene shows the forge of a small blacksmith in a lonely spot among the hills. A horse stands outside the door, and the smith brings a glowing horseshoe to be fitted. The time is mid-winter, and the ground is covered with a light mantle of snow. The horseman and his dog stand by the smithy door, and a couple of assistants are ready to help in the operation of shoeing.

Signed at the lower right, RICHARD ZIMMERMANN, MÜNCHEN.

Height, 32 inches; length, 39 inches.

\$300-



No. 43

FRANZ VON DEFREGGER

GERMAN

1835—

ITALIAN ITINERANT SINGERS

THE picture shows the rude interior of a country road-house in Switzerland. Just within the open door stands a pathetic group—a little boy and girl—beggars from Italy, singing lustily to the tinkling of a guitar which the girl plays. Behind them a bearded man in a long green cloak holds the door open as he listens to their song. Within the room is a motley group of spectators. At the table are seated two men and a woman, the older of the men in the thick-nailed boots and knickerbockers of the mountaineer. A young girl in white chemise covered by a red dress and blue apron stands with her hand on the collar of a large dog; a boy in his shirt sleeves and a wide straw hat, and another girl, who is seating a baby on a bench, make up the group.

Signed, F. DEFREGGER, BOZEN, 1873.

Height, 32 inches; length, 43½ inches.

~~\$~~ 3,350

No. 44

LOUIS ROBBE

BELGIAN

1806—1889

LANDSCAPE AND SHEEP

IN a meadow of coarse growing grass a small flock of ewes and a few goats are quietly pasturing. It is the lambing season, and a number of tiny snow-white lambs frisk about or lie contentedly beside their dams. In the background the shepherd, a boy in blue smock and high hat, sits on a low bank and keeps a careless eye on his charges. The meadow extends to the border of a thick wood of good-sized trees, which extends across the picture to the middle distance, affording an agreeable sense of shade and pleasantly diversified coloring, while the upper branches are gracefully silhouetted against a calm sky in which float a few well-modelled clouds.

Signed at the lower left, ROBBE.

Height, 23 inches; length, 49 inches.

\$500.

No. 45

ADOLF SCHREYER

GERMAN

1828—1899

WALLACHIAN POST

A WINTER scene in that little-known portion of Southeastern Europe which is apt to be indiscriminately dubbed the Balkans. The snow lies deep on all the scene. In the foreground a small pool lies, coated with a thick sheet of ice, and in the distance on the left is a one-storied building with a low out-house, evidently the Government post-house. A small heavy sledge with a single occupant, a man in uniform wrapped in heavy rugs and with a rifle across his knee, is rapidly drawn across the scene by six plunging horses, harnessed four and two abreast. One of the wheelers, if such they may be called, is ridden by a man in a short fur-lined jacket and blue trousers, who urges them to wild gallop with a heavy short-handled whip, while an attendant rides a gray horse alongside. In a swirl of snow they breast a low bank and reach a level plain which stretches as far as the eye can see, dead white under a sky lowering above them with promise of a heavy fall of snow from out the heavy black cloud which covers it without a break from horizon to zenith.

Signed at the lower left, AD. SCHREYER.

Height, 27 inches; length, 54 inches.

\$7,100-



*The Corcoran Gallery of Art,
Washington, D. C.*

No. 46

ALFRED THOMPSON BRICHER, A.N.A.

AMERICAN

1889—1908

POINT JUDITH

A VIEW of tumultuous water, the sea slowly subsiding after a storm. The long, serried lines of breakers sweep toward the shore, dissolving into foam as they reach the shallow water. In the foreground a mass of wreckage lies half submerged upon the sand, and on the right the shore curves outward in a long, low promontory, with a lighthouse at the extremity. The sky is covered with a heavy mass of storm-cloud, but at the horizon the watery sun breaks through, and against a patch of light-blue sky are seen the sails of several boats and the smoke of a passing steamer.

Signed at the lower right, A. T. BRICHER.

Height, 26 inches; length, 50 inches.

\$300—

No. 47

GUSTAVE KOKEN

FRENCH

1850—

ROAD THROUGH THE WOODS

ALONG a narrow grass-bordered pathway a lady and her little girl walk toward a group of farm buildings before which a number of turkeys are busy feeding. On either side of the pathway grow tall shapely silver birches, forming a long avenue as far as the eye can reach. The sun is declining, and the trees cast long shadows athwart the pathway.

Signed at the lower right, G. KOKEN, 1875.

Height, 33 inches; length, 45 inches.

\$490—

No. 48

E. C. WILLIAMS

BRITISH

RAIN ON THE HILLS, CUMBERLAND

THE scene shows a swift-flowing river running through a deep glen in the hilly district of Cumberland. Upon the right a narrow country road, passing through a thick clump of trees, leads steeply down to the water's edge, and an old man is driving his cows down the bank to their drinking place. Beyond the trees the ground rises into lofty hills and deep-cut valleys, swathed in a mist of gentle rain, which conceals the sharp outlines of their summits and softens the harshness of their craggy sides. Overhead, heavy white clouds swim in a blue sky, from which the late afternoon sun streams down, making a beautiful play of light and shade upon the trees and the lower slopes of the hills, leaving the still waters of the river in semi-darkness. A brilliant staccato note of light on the banks in the middle distance adds much to the beauty of the picture.

Signed at the lower right, E. C. Wms, 1856.

Height, 38½ inches; length, 60 inches.

Inscribed on back of stretcher:

Rain on the Hills, a scene in Cumberland.

E. C. WILLIAMS,

Buckingham Cottage,

New Road, Hammersmith.

No. 49

ROBERT HECK

AUSTRIAN

1831—

THE BRIDE'S TOILET

THE finishing touches are being put to the toilet of a fair young Scandinavian bride. She sits in the centre of the picture, in a dress of white muslin, with lace collar and cuffs, the bodice elaborately adorned with various colors, pink, green and purple, and confined at the waist by a pink ribbon. Her mother, with kindly, wrinkled face, kneels beside her, holding her hand, a bright-colored silk scarf around her shoulders and a short veil covering her hair. Her sister, in a dress of light blue with short lawn sleeves, is placing a wreath of flowers upon her fair hair, and a number of small children stand around in admiring wonder.

Signed on chair back, R. HECK, 1870.

Height, 62 inches; width, 46 inches.

SCULPTURE AND OTHER OBJECTS

No. 50

BUST OF YOUNG AUGUSTUS CÆSAR

SCULPTURED in Carrara marble, by unknown Italian sculptor. With pedestal.

\$60-

No. 51

AUTUMN

LIFE-SIZE bust, sculptured in Carrara marble, by Chauncey B. Ives (1810-1894), an American sculptor whose studio was in Rome.

\$85-

No. 52

GREEK SLAVE

LIFE-SIZE bust of the famous statue "The Greek Slave," sculptured in Carrara marble, by Hiram Powers (1805-1873), an American sculptor. With pedestal.

\$225-

No. 53

PROSERPINE

LIFE-SIZE bust, sculptured in Carrara marble, by Hiram Powers (1805-1873), an American sculptor. With pedestal.

\$120-



No. 61. UNDINE
BY J. MOZIER, SR.



No. 62. MICHELANGELO'S FIRST EFFORT
BY F. ZOCCHI

No. 54

CUPID AND PSYCHE

A REDUCTION of Canova's famous group, sculptured in Carrara marble, by Canova's pupil, A. Tadolini. Rome, 1789-1868.

Height, 22 inches; length, 25 inches.

~~\$~~170-

No. 55

SHAKESPEARE

BUST, sculptured in Carrara marble, by unknown sculptor. With pedestal.

~~\$~~60--

No. 56

SLEEPING CUPID

SCULPTURED in Carrara marble, by unknown Italian sculptor. With white marble pedestal.

*Length of figure, 22 inches.
Height of pedestal, 32 inches.*

~~\$~~100-

No. 57

THOMAS JEFFERSON

STATUE sculptured in Carrara marble, by unknown sculptor. With pedestal.

*Height of statue, 39 inches.
Height of pedestal, 32 inches.*

~~\$~~110-

No. 58

A ROMAN GLADIATOR

STATUE sculptured in Carrara marble after an antique, by unknown Italian sculptor. With pedestal.

Height of statue, 44 inches.

\$110-

No. 59

CLASSICAL FIGURES

A GROUP of two classical figures, sculptured in Carrara marble, by unknown Italian sculptor. With pedestal.

Height of group, 32 inches.

Height of pedestal, 40 inches.

\$80-

No. 60

IL PENSEROSO

SCULPTURED in Carrara marble, by J. Mozier, Sr. Rome, 1868. With pedestal.

Height of figure, 68 inches.

Height of pedestal, 28 inches.

\$200-

No. 61

UNDINE

SCULPTURED in Carrara marble, by J. Mozier, Sr. Rome, 1869. With pedestal.

Height of figure, 53½ inches.

Height of pedestal, 33 inches.

\$470-



No. 63. SUPERB SILVER VASE
BY TIFFANY & CO.



No. 64. PAIR GRAND VASES AND PEDESTALS

No. 62

MICHELANGELO'S FIRST EFFORT

SCULPTURED in Carrara marble, by F. Zocchi, Florence. With pedestal.

Height of statue, 42 inches.

Height of pedestal, 30½ inches.

~~\$~~ 525 -

No. 63

SUPERB SILVER VASE

A MASTERPIECE in metal-work, by Messrs. Tiffany & Co. Produced in hammered silver, repoussé gold, and a composition of copper and gold peculiar to the Japanese. It is of graceful oviform on a spreading base with four feet. The embellishment, which is skilfully wrought in relief, consists of a gourd-vine in bearing, the Kiri crest, and inserted panels of copper and gold and other metals and of Oriental design.

Height, 20½ inches; diameter, 9 inches.

~~\$~~ 1,550 -

No. 64

PAIR GRAND VASES AND PEDESTALS

OF *rouge antique* marble, with elaborate mountings in solid silver gilt. The vases, with covers, are of graceful Etruscan shape, with Limoges enamel medallions.

Extreme height, 82 inches.

~~\$~~ 1,500 -

SECOND AND LAST EVENING'S SALE

FRIDAY, APRIL 16TH, 1909

AT MENDELSSOHN HALL

BEGINNING PROMPTLY AT 8.30 O'CLOCK

No. 66

BAREND CORNELIS KOEKKOEK

DUTCH

1803—1862

MINIATURE LANDSCAPE

THE representation of a country road running through leafy woods, along which a man is riding, accompanied by a woman in a red skirt, who walks beside him. From the summit of a hill, on which is a rough wooden cross, the view extends over a wide country-side past a small town which lies in the valley below. The sky is a deep blue, in which float great banks of white cloud.

The painting is wonderfully fine and delicate, the perspective is well handled, and the effects of light and shade excellently rendered for so small a picture.

Signed at the lower right, B. C. K., 1872.

Height, 2 inches; length, 3¼ inches.

No. 67

EUGEN KLIMSCH

GERMAN

Contemporary

THE BROKEN VASE

A SERVANT maid in trim blue dress and cap has been kissed by a saucy footman, and in the resultant struggle a handsome vase has been brushed from its resting place on a gilt console, and has fallen crashing on the floor. With a startled face, despair in her eye, she bends to view the scattered fragments.

Signed at the lower right, EUGEN KLIMSCH, 1875.

Height, 6 inches; width, 4 inches.

No. 68

EUGEN KLIMSCH

GERMAN

Contemporary

THE TROUBADOUR

Water Color

LEANING against the pedestal of a stone urn in a pleasant nook of the garden, a young troubadour strums his lute and sings to his own accompaniment. His audience consists of two ladies seated on a stone bench. One of them, with fair hair, wears a gown of salmon pink over a striped skirt. Her companion, of dark complexion, is more sedately dressed in dark red, and leans shyly on the elder girl's shoulder.

Signed at the lower left, EUGEN KLIMSCH, 1875.

Height, 6 inches; width, 4 inches.



No. 69

IGNACIO LEON Y ESCOSURA

SPANISH

1834—1901

THE QUARREL OF THE PETS

IN the corner of a handsomely furnished salon a lady is seated beside a table drinking tea. All around are evidences of taste and wealth: fine furniture, choice porcelains, rich rugs. Beside her stands a man richly dressed in the picturesque style of the middle of the eighteenth century, stirring his cup of tea, while opposite are a little group of callers, all men and all dressed in the height of fashion. Upon the floor stands a pretty little Italian greyhound, quivering with excitement as he gazes at a cat which has taken refuge on the knee of one of the men, and stands with arched back, spitting defiance, the while she drives her excited claws deep into the silk-clad leg of her protector.

Signed at the lower right, LEON Y ESCOSURA.

Height, 7 inches; length, 9 inches.

Collection of JOHN TAYLOR JOHNSTON, New York, 1876.

525-

No. 70

BENJAMIN EUGÈNE FICHEL

FRENCH

1826—1895

THE BANKER'S CLERK

AN elderly gray-haired gentleman, dressed in a suit of dignified black velvet, relieved at neck and wrists by fine lace frills, turns away from his writing table, quill poised in air, to bestow a moment of his time on the young man who stands before him.

The latter, a youth some twenty years' old, wears a plain suit of gray, with blue cotton stockings. His hair is unpowdered and drawn back in a queue. He stands in a respectful attitude as he offers the elder man a small bag of money fastened with two red seals. Evidently he is a clerk in some bank who has been sent to a valued client with a large amount of gold.

Signed at the lower left, E. FICHEL, 1854.

Height, 8½ inches; width, 6½ inches.



No. 71

CHARLES ÉMILE JACQUE

FRENCH

1813—1894

LANDSCAPE WITH SHEEP

IN a field in which the rich clover grows ankle deep, the green carpet thickly bejewelled with wild flowers, lie two sheep, while a third one stands close by and with bent head crops the tender grass. In the middle distance a narrow streamlet has cut a deep gully in the soft soil, and beyond, a row of trees extends across the scene. The sunlight falls full upon the sheep, showing up the expression of their gentle, foolish faces, the woolly texture of their fleeces, and the varying colors of the grass. Near the horizon the sky is overcast with a dense black cloud, the harbinger of a heavy storm.

Signed at the lower left, CH. JACQUE.

Height, 5 inches; length, 8½ inches.

81250-

No. 72

JULES DUPRÉ

FRENCH

1812—1889

SUNSET AND WINDMILL

OVER a flat marshy stretch of rough untilled common, covered with tufts of coarse grass and stunted bushes, a man drives a flock of sheep toward the farm, which tops a small eminence some distance off on the right. Beside the farm-buildings stands the tall form of a windmill, its gaunt arms up-reared against the evening sky. The view extends without a break to the distant horizon, where it melts by imperceptible gradations into the blue of the sky. In the west the sun is sinking fast, leaving on the lower strata of clouds a vivid golden glow, which is repeated here and there as a wandering ray touches a cloudlet higher up in the ether, or darting over the level plain lights upon a pool of water, transforming it for the moment into the semblance of a burnished mirror.

Signed at the lower left, J. DUPRÉ.

Height, 6½ inches; length, 10 inches.

\$1,200-





No. 73

JOHN FREDERICK HERRING, S.B.A.

BRITISH

1795—1865

PIGS

ON the thick new straw before her sty a fine old sow reclines, the sunlight bathing her fat pink sides. Around her push and struggle her litter of sucklings, black and white, some of them eager for her teats, others rooting in the straw, or investigating some scattered turnips. In the foreground is the corner of their trough, and behind the straw-thatched sty stands, with gaping walls, a shelter from the noonday heat.

Signed over doorway, J. F. HERRING, SENR., 1854.

Height, 9¾ inches; length, 12 inches.

*The Corcoran Gallery of Art,
Washington, D. C.*

No. 74

PROFESSOR LUDWIG KNAUS

GERMAN

1829—

GRETCHEN

THE head and shoulders of a fair-haired young girl. Her clothing has slipped down about her bust, leaving her arms and torso bare. The face is turned toward the spectator, her chin resting upon the fingers of one hand. Her long hair has escaped from confinement and falls rippling upon her shoulders. A pair of eyes of hazel brown glance straight at the spectator from a face whose cheeks are rosy, whose nose is straight and small, and whose shapely lips are parted in a slight smile, disclosing the pearly teeth within.

Signed at the upper left, L. KNAUS.

Height, 9½ inches; width, 7½ inches.

Painted to order.

\$1,000





No. 75

ANTONIO PASCUTTI

ITALIAN

Contemporary

THE DWARF'S BIRTHDAY

A BRILLIANT and picturesque group of lords and ladies pass in procession along a gallery hung with rare tapestries and flanked by lofty marble columns. They come through an open door and tread the soft pile of a rich carpet which has been laid to receive them. In front of the procession a lady in a long train of yellow satin walks demurely backward, attended by a flower-girl who scatters roses in the path of the advancing guests. The recipient of these honors—a squat, misshapen dwarf—stands smiling, attended on either hand by a pretty young girl in rich dresses of blue and gray, jewels around their throats and flowers in their hair. He is dressed in a long coat and breeches of black satin, a flowered waistcoat over which falls a jabot of fine lace, and a three-cornered hat worn over a powdered wig.

Signed at the lower right, A. PASCUTTI, 1874.

Height, 9 inches; length, 12½ inches.

\$525-

No. 76

JEAN LÉON ERNEST MEISSONIER

FRENCH

1813—1891

THE RETURN HOME

BESIDE an open door, his hand still upon the latch, stands the figure of a man in the dashing costume of the middle seventeenth century. A short cloak of scarlet cloth is thrown around his shoulders, half concealing his tunic and breeches of gray cloth, buttoned down the front and trussed with points around the waist. Heavy thigh boots with large five-pointed rowels complete his costume. His head is bare, the hair falling in chestnut curls about his shoulders. In one hand he carries his hat, in which is a large red plume, and from the fingers of the other depend a pair of leather gloves. His face, as he stands in profile to the right, is that of a man of middle age who has been well buffeted by the world, and has acquired a somewhat melancholy expression, but has become neither hardened and brutalized by warfare nor sodden with drink, as was the almost unvarying custom of the free lance of those days.

Signed at the lower right, MEISSONIER, 1867.

Height, 10½ inches; width, 6½ inches.

\$4,900-





No. 77

JEAN BAPTISTE MADOU

BELGIAN

1796—1877

A PINCH OF SNUFF

IN the corner of a plainly furnished room an elderly man sits on a rush-bottomed chair. He wears the tall cocked hat, long coat and silk knee breeches of the early nineteenth century, and a stout ebony-handled cane leans against his knee. A bottle of wine and a half-empty glass stands at his elbow on the table, and he accepts a pinch of snuff from a box proffered by a friend who stands erect before him. The latter wears a tall beaver hat and long drab overcoat, beneath which can be seen his blue stockings and heavy buckled shoes. In his right hand he holds a huge red cotton handkerchief, ready for the sneeze which will follow within a few moments.

Signed at the lower left, MADOU, 1866.

Height, 12 $\frac{1}{4}$ inches; width, 10 $\frac{1}{4}$ inches.

\$2.50 -

No. 78

CONSTANT TROYON

FRENCH

1810—1865

CATTLE

IN a broad level meadow which stretches across the picture stands a large white cow, directly facing the spectator, her head slightly turned to one side. The sunlight falls full upon her, and she appears to drink in the calm still air, and to bask in the warm rays with evident enjoyment. Beside her lie two companions, a red and a black, the beauty of their heads and the fine curves of their backs and sides being shown to great advantage, while the hairy texture of their hides is admirably rendered. The meadow extends to the far distance, where a line of long low hills meets the level plain. The sky is a beautiful blue, in which float masses of shapely cloud, making an admirable play of light and shade upon the verdant surface of the meadow below.

Signed at the lower left, C. TROYON.

Height, 8½ inches; length, 13¾ inches.

\$1,050





No. 79

JULES DUPRÉ

FRENCH

1812—1889

LANDSCAPE AND CATTLE

ADOWN the western sky the sun is swiftly sinking; through the middle of the picture runs a broad river, its calm waters following the windings of the sloping banks until it is lost round a bend in the distance. On the right a large clump of trees grows close to the water's edge, their upper branches forming a delicate tracery-work against the sky, while the lower foliage grows thicker, and casts a deep shadow over the water. Knee deep in the placid stream stand three cows, gently drinking long draughts of the cooling water. A last ray of sunlight falls upon one of them, turning the water into a bath of silver, and surrounding her with a bright halo. The sky still has the deep blue of late afternoon, changing rapidly to the grays and purples of twilight; the clouds near the horizon are warmed and vivified by the last rays of the sun, while objects nearer earth are already wrapped in semi-obscurity.

Signed at the lower right, J. DUPRÉ.

Height, 9½ inches; length, 15½ inches.

3.100.

No. 80

CHARLES BARGUE

FRENCH

—1833

THE SENTINEL

LEANING in an indolent attitude against a wall built of huge blocks of stone, which stretches obliquely across the entire picture, stands a young Oriental of picturesque appearance. Upon his curly head is a snow-white cap of linen. A tunic of dark blue silk, with long, flowing sleeves, is crossed tightly on his breast, and tight-fitting breeches of white linen clothe his shapely limbs. His legs are bare from the knee down, and his feet are thrust into heelless slippers. Across his back is slung a flintlock, with long barrel and fantastically shaped stock, and in the broad sash which girds his waist is thrust a heavy yataghan, the hilt of ivory, the grip studded with silver and precious stones. At his feet lies a greyhound wearing a narrow silver collar, its head dropped on its paws, its eyes closed in slumber.

Signed on right, BARGUE, 76.

Height, 11 inches; width, 8 inches.

Collection of JOHN W. WILSON, Paris.

Collection of MRS. MARY J. MORGAN, New York, 1886.

Charles Bague, the painter of the above-described masterpiece, was a pupil of Gérôme. He was a young man of genuine genius and great technical gifts. Dying when he was quite young, his finished pictures are very few, but they are of exceptional excellence and correspondingly rare and costly.

\$9,600-



No. 81

REINHARD SEBASTIAN ZIMMERMANN

GERMAN

1815—

READING THE NEWS

AN elderly man in a velvet smoking jacket is seated at a round table, with an open map spread before him. Triumphantly he points to a spot on the map and looks at his *vis-à-vis*, a priest in black soutane and knee breeches. The latter has been reading the newspaper to his friend, smoking the while, and turns his head to direct the smoke away from a lady who stands beside the older man. A teacup stands at the priest's elbow, a dog is asleep on the floor, and through the window is a glimpse of the verdant foliage of a garden.

Signed at the lower left, R. S. ZIMMERMANN.

Height, 10½ inches; length, 14 inches.

No. 82

JEAN FRANÇOIS MILLET

FRENCH

1814—1875

A WATER CARRIER

ALONG a footpath which leads through a fence and across a rough piece of grass-land walks a young peasant woman. On her head she wears a white cotton cap, a dirty jacket half conceals the color of her bodice, and from her broad hips depends a coarse blue skirt. Upon her left shoulder she bears a large earthen crock, apparently full of water, which she balances by means of a long cord passing over her head and looped around her wrist. Overhead, in the serene sky, the full moon is calmly sailing, throwing a bright but uncertain light on all surrounding objects, and faintly showing the dark forms of trees in the distance and a number of cows in the adjoining field. The young woman's face is in shadow, her left hand and side brightly outlined by the flood of silvery moonlight.

Signed at the lower right, J. F. MILLET.

Height, 12½ inches; width, 9½ inches.

Collection of J. C. RUNKLE, New York, 1883.

~~\$~~ 2,500





No. 83

EUGÈNE VERBOECKHOVEN

BELGIAN

1799—1881

SHEEP

A CHARMING little picture, showing the interior of a stable, with white-washed walls on which hang various farm tools, the massive timbers supporting the loft above, and a rough manger in one corner. Lying about on the straw which covers the floor are a number of sheep, ewes and their lambs, while one or two are investigating the contents of manger and trough. A bright shaft of sunlight falls from the upper left, illumining the foreground and showing off to great advantage the soft woolly texture of the long fleeces, the crisper coverings of the lambs and the more brilliant feathers of a few hens which are scratching for grain near by.

Signed on upper right, EUGÈNE VERBOECKHOVEN FT. 1865.

Height, 12½ inches; width, 10¼ inches.

Painted to order, 1867.

X/ 775-

No. 84

NARCISSE VIRGILE DIAZ DE LA PEÑA

FRENCH

1807—1876

THE BATHERS

DEEP in the leafy recesses of a wood, shaded from observation by thick-growing trees, and encircled by emerald turf, lies a small pool of limpid water. To this spot have come a number of beautiful maidens to enjoy a bath in its cool, refreshing depths. Some of them, their clothes cast loosely about their shapely limbs, stand or sit in the water, splashing the crystal spray upon themselves; one, her bath over, plucks a blossom from a tree, and another, not yet undressed, holds in her lap a little spaniel. Between the tree tops can be seen a glimpse of the sky, a sky of deep sapphire blue, in which floats one beautiful cloud. The pool reflects the blue of the heavens as in a mirror; the modelling of the cloud is exquisite, and the contrasts of the beautiful flesh tints with the green of the trees and the colors of the various garments are subtle and refined.

Signed at the lower left, N. DIAZ.

Height, 14½ inches; width, 11½ inches.

\$6,300-



*The Corcoran Gallery of Art,
Washington, D. C.*

No. 85

JOHANN WILHELM PREYER

GERMAN

1803—1889

FRUIT

ON a table covered by a white cloth lies a bunch of luscious fruit, a peach, an apricot split in two, some purple plums, and bunches of grapes both black and white; a few filbert nuts are scattered about, one of them cracked to show the kernel inside. The green leaves of the plum tree help to blend the varying colors of the fruit, on whose skins the tender bloom is still present.

Signed at the lower right, J. W. PREYER, 1875.

Height, 10 inches; length, 13 inches.

No. 86

FRANCESCO VINEA

ITALIAN

1846—

SOUR WINE

IN the corner of a wine cellar, whose floor is covered with every kind of litter, lies a large wine cask, bound with wooden hoops. Beside it, clasping in one hand a straw-covered flask and in the other a large goblet, stands a burly man-at-arms, gayly costumed, testifying by his wrinkled visage and air of disgust that the wine is not only sour, but *very* sour.

Signed at the lower right, F. VINEA, 1875.

Height, 14 inches; width, 11 inches,

\$375-

No. 87

ÉMILE LAMBINET

FRENCH

1815—1878

A BRITTANY LANDSCAPE

ON the left a clump of pollard willows, overshadowed by taller elms, borders a field of grain, half of which has fallen before the scythes of the reapers. In the middle distance the silvery gleam of water shows the course of a placid river which flows across the picture, and is lost to sight behind the standing corn, and in the extreme distance a low range of blue hills extends across the horizon.

Signed at the lower left, ÉMILE LAMBINET.

Height, 13 inches; length, 18 inches.

\$400-

No. 88

JOSEPH BENEDICTER

GERMAN

1843—

KITCHEN INTERIOR

IN an old-time Dutch kitchen a mother is rocking her child in its cradle. On shelves round the walls are crowded pots and pans of copper and pewter, earthenware pitchers and other kitchen utensils. Part of the walls is of dark oak, elaborately carved, and the panes of the windows are heavily leaded. An open doorway at the top of a flight of three steps leads into an outer room, through the door and window of which the sunlight streams across the floor, lighting up the dim interior.

Signed at the lower left, J. BENEDICTER FEC., MÜNCHEN.

Height, 11 inches; length, 15 inches.

\$475-



No. 89

WINSLOW HOMER, N.A.

AMERICAN

1836—

ENCHANTED

ON the soft luxuriant turf of a sunny meadow are two barefooted boys stretched at full length, their bodies supported on their elbows, as they look attentively at a girl seated a few paces in front of them. In a mauve dress and straw hat, her hair hanging in a plait down her back, she appears to be telling a story to her two playmates, who are healthy-looking urchins, well browned from a life in the open. Beyond them the level meadow stretches to a tall hedge in the middle distance, dominated by graceful trees, and affording a diversified outline against the clear blue sky, in which float a few white clouds.

Signed at the lower right, WINSLOW HOMER, 1874.

Height, 12 inches; length, 20 inches.

8/350-

No. 90

BALTHASAR DENNER

GERMAN

1685—1747

HEAD OF OLD WOMAN

THE head and shoulders of an old woman. Her face is wrinkled; the deep-cut lines which seam its surface and the straight mouth with its thin lips give her a somewhat stern appearance. She wears a tippet of fur cast around her shoulders, under which is a violet cloak. A hood of green cloth lined with yellow covers the linen cap which she wears on her head, and is fastened loosely beneath her chin.

Height, 20 inches; width, 15½ inches.

\$325-

No. 91

BLAISE ALEXANDRE DESGOFFE

FRENCH

1830—1901

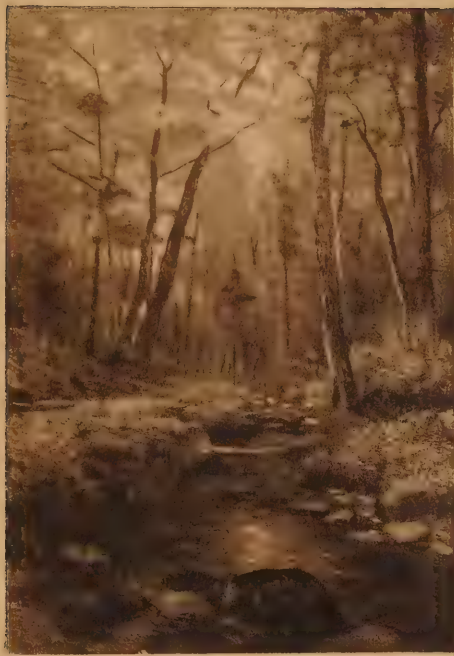
OBJETS DE VERTU

ON a table, covered by a piece of handsome embroidery in blue and gold, stands a bowl of rich porcelain heavily gilt and enamelled, the cover and base surrounded with medallion portraits. Beside it is a graceful goblet of agate, mounted on a slender pedestal ornamented in gold and colors. A paper-knife carved in ivory lies near by, and the background shows valuable books, gilt consoles and other artistic objects.

Signed at the lower left, BLAISE DESGOFFE, '74.

Height, 19 inches; width, 13½ inches.

\$375-



No. 92

HOMER D. MARTIN, N.A.

AMERICAN

1836—1897

AUTUMN

A NARROW stream has cut deep into the friable soil of a piece of swampy woodland, and flows over its rocky bed through the centre of the picture, spanned here and there by rotting planks and the trunks of trees. Down the leafy vista which opens before us the eye sees naught but slender trees, still bearing their robes of foliage, but now at the touch of frost changing from summer green to a blaze of orange and gold, with here and there a vivid splash of scarlet. High up, a small patch of sky appears above the topmost twigs, its note of tender blue reflected from the water in the immediate foreground.

Signed at the lower left, H. D. MARTIN, 1876.

Height, 24 inches; width, 17 inches.

\$2,000-

No. 93

C. KRONBERGER

GERMAN

Contemporary

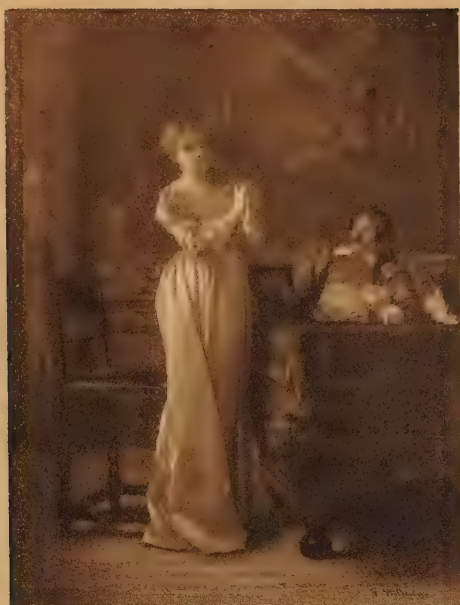
A SNOWSTORM

A SUDDEN snow squall has overtaken a man and his little boy as they make their way home through the woods from market, driving two pigs before them. The boy's umbrella flies inside out, and his hat vanishes in the distance, while he bawls right lustily in his discomfort. The pigs, tethered each by one hind leg, run in divergent directions, while the elder man finds ample occupation for his free hand in holding his hat on his head, and can pay no attention to his charges, although one of them has run round his leg, and is doing his best to pull it from under him.

Signed at the lower right, C. KRONBERGER, '75.

Height, 21½ inches; width, 19 inches.

~~\$~~300-



No. 94

FLORENT WILLEMS

FRENCH

1824—1905

THE BETROTHAL

THE scene takes place in a lofty apartment, the walls of which are covered with rich hangings, whereon is emblazoned a large coat-of-arms. At a table is seated a handsome man with long, fair hair and mustache. His clothes are plain, a simple coat of brown, girt at the waist by a deep blue sash, with linen cuffs and collar. His plumed hat lies on the table beside him, and near at hand is an open jewel casket. A young lady has just risen from her chair and stands beside the casket trying on a ring, her eyes cast down to judge of the effect, while the man's eyes are also fixed upon his lady's hands. She wears a dress of heavy white satin, high waisted, and cut square across her bust, the only touch of color being a knot of pale yellow in the centre of her corsage. The skirt falls in graceful folds about her tall figure, shimmering in the pale light, which falls upon her from the upper left.

Signed at the lower right, F. WILLEMS.

Height, 24 inches; width, 18 inches.

\$600-

No. 95

CHARLES FRANÇOIS DAUBIGNY

FRENCH

1817—1878

TWILIGHT ON THE SEINE

THE close of a perfect summer's day. The sun has sunk to rest behind the distant tree-clad hills, leaving on the fleecy clouds a delicate flush of pink which seems to pervade the whole sky. Across the picture runs the tranquil waters of the Seine, between flat green banks, well wooded and fertile. In the middle distance the stream bends gently to the left and disappears between two groups of shapely trees, their masses of deep-colored foliage reflected clearly from the still bosom of the waters. In the foreground a couple of women are washing clothes in the shallow water near the bank, and a small family of ducks swim gently along. The whole scene is full of atmosphere; one knows that not a sound breaks the silence, save perhaps the trickle of the water or the note of a passing bird, and high up in the limpid ether the new moon swims from behind a light wisp of mist.

Signed at the lower left, DAUBIGNY, 1870.

Height, 15 inches; length, 26 inches.

\$13,100-



No. 96

GOING TO WORK—DAWN OF DAY

BY

J. F. MILLET

No. 96

JEAN FRANÇOIS MILLET

FRENCH

1814—1875

GOING TO WORK—DAWN OF DAY

THE scene shows a low-lying meadow swelling on the right into a gentle rise. The time is the very early morning, just after daybreak. The mists of the night-time have not as yet been dissipated by the rays of the sun, and through the hazy atmosphere the distant figures of cattle and human beings show dimly. The principal figures of the composition are a young man and woman, peasants, the poorest of their kind, who pass by on their way to their daily toil. The woman, in coarse gray dress and soiled apron, an inverted basket on her head and guy ropes in her hands, plods steadily on. The man, in a blue blouse, his trousers so short that they show the ankles above his bare feet, thrust into straw-filled sabots, with a spade under his arm and a fork over his shoulder, walks with long, swinging strides, in the plenitude of his strength and vigor. The faces of these two beings are dull, as Millet's peasants always are; they represent simply and fully the tillers of the earth whose minds are but little raised from the medium in which they work, who do not see their daily bread secure for a week ahead, but who go through their allotted task without haste and without grumbling, methodically, as though for them there could be no other life than this.

Signed at the lower left, J. F. MILLET.

Height, 21½ inches; width, 18 inches.

Collection of M. KNOEDLER & Co., New York.

~~\$~~50,000-



No. 97

VENUS AND ADONIS

BY

N. V. DIAZ

No. 97

NARCISSE VIRGILE DIAZ DE LA PEÑA

FRENCH

1807—1876

VENUS AND ADONIS

ON a mossy couch, deep in the bosky recesses of a forest, the Goddess of Love reclines. Her long, fair hair, unbound, falls rippling below her lovely waist, and the pink and white of her skin shows up the voluptuous curves of her body against the dark-green background which the trees afford. Seated behind her, with her arm around his shoulder, sits Adonis, his more swarthy skin affording strong contrast to hers, a deep blue cloak cast carelessly about his loins. Their eyes seek each other's as she presses close and leans the weight of her body against him. Beside them play two cupids, one holding a quiver, the other restraining a pair of hounds. Through a gap between the foliage of two trees is a peep of blue sky, cloud-covered, and a long vista of tree tops in every shade of green, fading to blue on the distant horizon. The painting is tender and sympathetic, the colors rich but subdued, and the poetic sentiment of the scene is expressed with great beauty.

Signed at the lower left, N. DIAZ, 61.

Height, 18½ inches; length, 25½ inches.

~~\$~~ 1,500-



No. 98

ANIMAUX À L'ABREUVOIR

BY

CONSTANT TROYON

No. 98

CONSTANT TROYON

FRENCH

1810—1865

ANIMAUX À L'ABREUVOIR

AT the close of a summer's afternoon the cattle have been brought down to the river to drink. In the centre a young man rides an old white horse driven only by a halter. The cows stand ankle deep in the shallow waters of the little stream, while the sheep hesitate to advance, restrained perhaps by the farmer's dog, which stands a few feet from the bank in front of them. An old woman with a stick is urging on a balky cow, and another, breast high in the reeds, gazes with uplifted head at her companions. Beyond the river grow a few willows, and in the distance the meadows stretch green and blue to the far horizon.

The level rays of a declining sun fall full upon the white horse, casting patches of shade along his flanks and making a fine play of light and shade on the surrounding objects. The sky overhead is of brilliant blue, covered with rolling clouds, and the water reflects from its shimmering surface the colors of the sky and the darker masses of the drinking cattle.

Signed at the lower left, C. TROYON.

Height, 18½ inches; length, 28 inches.

OPPENHEIM Collection, Paris, 1876.

\$25,100-



No. 99

IN THE FOREST OF FONTAINEBLEAU

BY

N. V. DIAZ

No. 99

NARCISSE VIRGILE DIAZ DE LA PEÑA

FRENCH

1807—1876

IN THE FOREST OF FONTAINEBLEAU

IN a leafy glade in the centre of the forest sits a young peasant lad, in company with his three dogs. All around the trees grow in serried ranks, the dense masses of their foliage blotting out all view of the sky, save for a few patches of blue seen through their topmost twigs. Through these same branches the sunlight makes its way, falling upon the little group in the dell, dancing in broad patches and weaving fantastic patterns upon the silvery trunks of the trees and the moss-grown turf farther in the recesses of the forest. In the middle distance a mass of ruddy undergrowth shines in a blaze of crimson glory as it catches an errant ray, and at the end of a long vista between the tree trunks shines a small patch of blue sky.

Signed at the lower left, N. DIAZ, 55.

Height, 22 inches; length, 28½ inches.

\$4,200



*The Corcoran Gallery of Art,
Washington, D. C.*

No. 100

REINHARD SEBASTIAN ZIMMERMANN

GERMAN

1815—

THE POLITICIANS

A GROUP of men, councillors and what-not of some petty German municipality, are gathered in conclave round a table covered with a red cloth, on which are set a bottle of beer and a few glasses. The landlady, keys at waist, lingers for her orders, and in the background a policeman in uniform stands reading a paper. One of the men is reading from a pamphlet, evidently a political caricature, while the others pay a varying amount of attention to him. The various expressions, the intentness of the deaf man, the amusement, wonder and frank indifference of the others, are very well depicted by the artist.

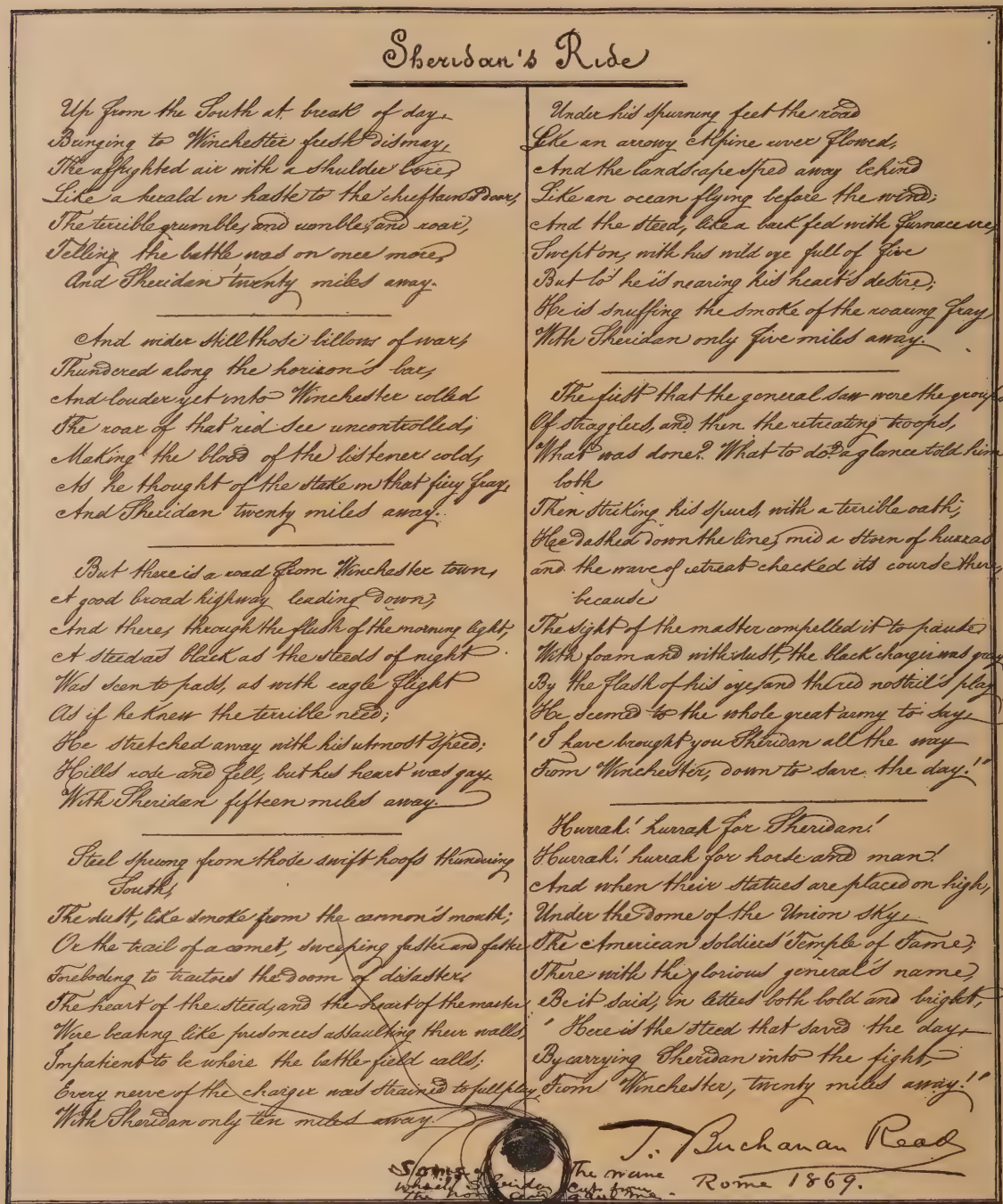
Signed at the lower left, R. S. ZIMMERMANN, 1873.

Height, 20 inches; length, 33 inches.

T. BUCHANAN READ

SHERIDAN'S RIDE

THE original painting. Accompanied by an autograph poem, and hair from the mane of the horse, the latter presented to the author by General Sheridan.



The painting is signed at the lower right, T. BUCHANAN READ, NEW ORLEANS, 1866, and inscribed "The Original."

Height, 25 inches; length, 20 inches.

\$1.600-



J. Buchanan Ross
New Orleans 1876

No. 102

DON JOSÉ CASADO

SPANISH

1832—1886

INTERIOR OF GOYA'S STUDIO

THE scene shows one corner of the studio handsomely furnished and luxurious to a degree. On the walls hang pictures of Goya's masterpieces, "St. George and the Dragon," "St. Veronica," a fine tapestry, and a fragment of brilliant mosaic. In the corner is a fine carved press, surmounted by handsome porcelains and a suit of armor. On a couch against the wall reclines the beautiful Duchess of Alba, whose portrait the artist is painting, in a light muslin gown and pink sash. At a table a group of handsomely dressed men, in satin coats and silk stockings, sit inspecting a collection of engravings (an art in which Goya excelled), or in contemplating the beauty of their aristocratic mistress.

Signed at the lower left, CASADO.

Height, 22½ inches; length, 31½ inches.

8525-

No. 103

AUGUST VON PETTENKOFEN

AUSTRIAN

1821—1889

PENDANT LE DUEL

Pastel

IN the early misty morning a duel is in progress in the centre of a field surrounded by a growth of young trees. The figures of those engaged loom dimly through the fog, the white shirt-sleeves of the principals and seconds alone showing up with any distinctness. In the foreground stand a couple of servants and a boy holding the bridles of the gentlemen's horses, and, immersed in the scene before them, show by the intentness of their attitude their interest in the outcome of the meeting.

Signed at the lower left, PETTENKOFEN.

Height, 26 inches; length, 36 inches.

\$700-



No. 104

M. FAUSTINI

ITALIAN

Contemporary

POMPEIAN WEDDING FESTIVAL

A DAINTY Roman bride sits beside the altar in the bridal chamber, listening to the words of a girl friend. The mosaic floor is strewn with flowers, the altar is decked with wreaths and in the background a group of virgins hail the bride with songs and music. In the centre of the apartment stands the bridegroom, his toga cast carelessly about his shoulders, his feet bound in sandals of white leather trimmed with scarlet. On his head he wears a wreath of bay leaves, and in his hand he bears another wreath, which he offers, smiling, to the girl who sits before him.

Signed at the lower right, M. FAUSTINI, ROMA.

Height, 20 inches; length, 40 inches.

325-

No. 105

THÉODORE ROUSSEAU

FRENCH

1812—1867

LES BUCHERONNES

SUDDENLY the surface of a piece of common land rises into a low hill of irregular formation shown upon the left of the picture. Its bulk is silhouetted against the western sky, leaving the nearer side in deep shadow, its edges clear cut against an aureole of light. A gnarled and twisted oak tree grows from its sides, still bravely clad in its leafy garment even after the lapse of centuries, although close by is the jagged stump of another oak, which has at last been conquered by the passage of time and the fury of the elements. In the foreground two peasant women are cutting up the lighter branches of the fallen giant, tying them into fagots ready to be carried away. Round the shoulder of the hill a woman mounted on a donkey is riding away with her share, and another carries her bundle on her back. On the right the ground lies lower, and in the distance a number of fine elms grow sturdy and upright. The sky is covered with a mass of heavy rain-clouds, from behind which the failing light shines, gleaming through the foliage of the trees and casting a golden glow around the sharp outlines of the hillside. The effects of light and shade are handled with consummate skill, and the varying aspects of the trees and sky and earth bespeak the depth of knowledge and the power of observation in which Rousseau was unexcelled.

Signed at the lower right, THÉODORE ROUSSEAU.

Height, 26 inches; length, 40½ inches.

87.700-



No. 106

LA CHARETTE

BY

J. B. C. COROT

No. 106

JEAN BAPTISTE CAMILLE COROT

FRENCH

1796—1874

LA CHARETTE

AN unusual Corot, combining the charm of tree and sky with an incident of every-day peasant life such as is very infrequently found among the artist's work. In the centre of the picture, and the most prominent feature of the composition, stands a huge tree, with twisted trunk and huge limbs which have spread their shade for many a decade. The dense mass of its foliage obscures the sky, the deep green of the leaves shading off, as the lighter branches and twigs are reached, into feathery bunches of bluish green through which filters a tender silvery light. Other smaller trees grow on the right, and a tangle of undergrowth fills the spaces between the trunks. On the left, the side of a low hill has been dug away for the sake of the sand which it contains. A workman, buried to his knees in the shifting material, is busy with his spade, and a high two-wheeled cart, heavily laden and drawn by two horses, is just being driven away. Beyond, the low hills sweep to the right, and the gleam of a large body of water catches the eye. The sky is a light blue, covered with gray clouds, from between which the sun casts a pallid light, falling full upon the cart and the immediate surroundings and making ill-defined shadows over the rest of the picture.

Signed at the lower left, COROT.

Height, 32 inches; length, 39½ inches.

\$30,000



No. 107

THE REAPERS' REST

BY

JULES BRETON

No. 107

JULES ADOLPHE BRETON

FRENCH

1827—1907

THE REAPERS' REST

THE sun is rapidly sinking to its rest. The light is still upon the hillside, but has just left the surface of the lower-lying meadows, which are plunged in semi-obscurity. Upon a great heap of tares and coarse grass, which their busy sickles have reaped, sit a group of peasant women. In the centre a young mother is suckling her babe, which she holds upon her lap, her eyes cast down upon the child with an expression of maternal tenderness. On the ground at her feet, and on the heap of tares beside her, her companions watch the little scene with interest. In the foreground a girl, younger than her companions, overcome with toil, has sunk to sleep upon the soft grass, and in the distance, nestling among the green branches of thick-growing elms, stands the farm-house with its outbuildings and giant stacks. The last level rays of the dying sun stream across the hill-top and shine full upon the face and bosom of the young mother, casting an aureole of golden light around the head of the sleeping girl. The play of light and shade upon the hill-side and the tree tops, contrasting, as it does, with the darkness of the meadow and the gloom under the trees, makes a delightful and effective piece of painting.

Signed at the lower left, JULES BRETON, COURRIÈRES, 1873.

Collection of VICOMTE D'AUPIAS, Lisbon.

Height, 34 inches; length, 53½ inches.

\$6,000-



No. 108

THE CHRISTENING

BY

LUDWIG KNAUS

No. 108

PROFESSOR LUDWIG KNAUS

GERMAN

1829—

THE CHRISTENING

AN animated representation of a christening feast in a small German cottage. Beside a table upon which is spread the remains of the meal sits the black-robed pastor, his straggling silvery locks framing a rugged but kindly face; in his arms he holds the infant, closely swaddled in its robes and blankets and lying on a lace-edged pillow. The pair form the centre of interest to all the guests. Over each shoulder lean an old man and a woman, probably the grandparents, and behind them stands a young girl in a red cap. By his knee a tiny maiden stands on tiptoe to get a peep at the wonderful new baby. On the right in an easy-chair, in a dress of spotless white worn over a pink petticoat and girt at the waist by a broad sash, sits the young mother, a pretty young woman still showing in her pale face the traces of her recent sickness. Beside her sits her husband, his eyes fastened on the child, while he dips a piece of bread in his teacup to feed a little girl sitting on his lap. A little boy with an armful of apples stands at his elbow, and in the background are grouped other figures, old and young. The light entering from some window high up on the left strongly illumines the little group, bringing into prominence the white dress of the mother, casting a mellow glow over the faces of the pastor and the old grandparents, and showing up the humble but comfortable furnishings of the room.

Signed at the lower left, L. KNAUS, 1860.

Height, 45 inches; length, 60 inches.

\$8,900



No. 109

CATTLE

BY

ÉMILE VAN MARCKE

No. 109

ÉMILE VAN MARCKE

FRENCH

1827—1891

CATTLE

UP a well-worn path which leads to their drinking place quietly saunter a number of fine cows. The strong sunlight of a late summer's afternoon streams through the branches of the trees and falls full upon the little group. The centre cow, red with a white face, advances steadily, her head carried low, whilst her companion, a black and white, stands still with head upraised gazing suspiciously around, her tail swinging from side to side. A calf approaches from the left, and a couple of cows lie and stand in the rich grass beneath the trees. A number of the cattle still stand in the river, which bends to the right, and runs for some distance beside a thick grove of trees which mass themselves against the sky. On the right the view extends over flat verdant meadows to a range of low hills which stretch from the middle distance to the horizon. Overhead the sky is of a gentle blue, covered for the most part by heavy gray clouds which cast broad patches of shade upon the scene below, giving an admirable play of light and shadow upon the green of the fields and the bluer tints of the hillside.

Signed at the lower right, EM. VAN MARCKE.

Height, 37½ inches; length, 55 inches.

Painted to order, 1878.

\$16,500-



No. 110

RETURNING FROM THE GRAND MANŒUVRES

BY

ÉDOUARD DETAILLE

No. 110

JEAN BAPTISTE ÉDOUARD DETAILLE

FRENCH

1848—

RETURNING FROM THE GRAND MANŒUVRES

A REGIMENT of hussars, the flower of the French cavalry, is passing in review before the officer commanding at the close of the grand manœuvres. Squadron after squadron they sweep by, a bewildering succession of blue uniforms and gray chargers, in such close formation that each line rides right on the heels of the one preceding. The colors of the regiment, the Sixth, approach, and as each line reaches the reviewing point the order is "eyes left," and the heavy sabres are brought to the salute. Beside the French general, who sits in advance of his staff, is a fair-bearded man in Russian undress uniform, and in the little group are several foreign attachés, British, German and Italian. Beyond can be seen the distant glint of line after line of helmets, as the army moves across the plain. The dust from the iron-clad hoofs rises into the still air, shrouding the green of the nearer trees as in a mist and concealing the more distant from view. The sun shines full upon the scene from out a sky over which light clouds are rapidly drifting.

Signed at the lower right, ÉDOUARD DETAILLE, 1880.

Height, 31½ inches; length, 51½ inches.

Painted to order, 1878.

\$3,900-



No. 111

A CHARGE OF DRAGOONS AT GRAVELOTTE

BY

A. DE NEUVILLE

No. 111

ALPHONSE MARIE DE NEUVILLE

FRENCH

1836—1885

A CHARGE OF DRAGOONS AT GRAVELOTTE

OUT of the smoky wrack of battle a regiment of dragoons has suddenly charged like a thunderbolt against the line of Prussian infantry. The latter has had time to form rallying squares round its officers, and receives the onslaught with a shattering volley, but without checking the hurricane rush of the Frenchmen, who are onto and into the squares, cutting and stabbing, their chargers breasting the hedge of bayonets which bristles before them. In the forefront of the charge the colonel of the regiment has just received his death wound and reels from the saddle, and beside him his trumpeter has had his horse shot under him. On the right a number of Prussian infantrymen have seized a hay-cart, and from behind this shelter pour a heavy fire into the flank of the cavalry as they pass. Behind, the vague mass of ruined buildings looms dimly through the haze, their walls battered and roofs cracked under the rain of shells. The flash of the muskets, the glitter of swords and bayonets in the dun cloud of battle, the irresistible onrush of the iron-clad hoofs, the varying passions depicted upon the faces of the combatants, make up an impressive and awe-inspiring spectacle. One seems to hear the rending crash of the volleys, the clang of sword on helmet and breastplate, and to feel the enthusiasm of the horsemen as, mad with the excitement of the charge, they hurl themselves fearlessly upon the opposing foemen.

Signed at the lower right, A. DE NEUVILLE, 1879.

Painted to order, 1878.

Height, 33½ inches; length, 51 inches.

\$10,200-



The Carolean Gallery of Art,
Washington, D. C.

No. 112

WILLIAM SHAYER, SENIOR

BRITISH (1788—1879)

FISHERMAN'S HOME

UNDER an archway in an old fishing-town in England can be seen a glimpse of the sea and the houses of the town huddled around the steep and narrow streets. In the foreground a fisherman in red cap and heavy boots sits on an upturned cask, surrounded by his family, while his wife pours him out a glass of spirits. His catch, cod, turbot, mullet and other denizens of the deep, lies on the ground before him, and others hang drying on a line above his head. A flight of stone steps leads up to the entrance of the house, where an old woman stands by her washtub.

Height, 40 inches; length, 52 inches.

No. 113

WILLIAM SHAYER, SENIOR

BRITISH (1788—1879)

SCENE IN THE NEW FOREST

DEEP in the inmost recesses of the New Forest is a little glade, wherein a family of itinerant tinkers have pitched their camp and are preparing their midday meal. All around grow the boles of huge and ancient trees, lords of the centuries, their riven limbs and scarred trunks telling of their fight against time and the elements. The dense foliage obscures all view of the sky save for a broad patch of blue near the zenith, whence the sunlight falls, piercing the gloom and illumining here and there the trees which border a narrow forest pathway, along which an old peasant drives a pair of heavily laden donkeys.

Height, 29 inches; length, 49 inches.

\$600-

No. 114

GAETANO CHIERICI

ITALIAN

1838—

CHARITY

A COUPLE of begging friars in torn robes and sandalled feet have called at a country farm-house to ask for alms. The elder of the two, a graybearded man leaning on a heavy staff, stands in the stone-flagged kitchen, his hand outstretched to receive a couple of eggs which the farmer's wife hands him from her store-box. In the half-open doorway his companion stands, younger and with a long brown beard and broad-brimmed hat. A little boy drawing a cart at the end of a string clutches at his mother's skirt as he gazes in shy wonder at the bearded stranger. The interior shows a few pans, dishes and other utensils, and on the right a window-sash covered with canvas stands open to admit light into the room.

Signed at the lower right, CHIERICI GAETANO, 1873.

Height, 29 inches; length, 42½ inches.

\$525-

No. 115

E. VERNET LECOMTE

FRENCH

Contemporary

YOUNG MARONITE

A YOUNG Syrian girl stands in a pensive attitude beside a well to which she has come to draw water. In one hand she bears an empty pitcher. Another pitcher stands on the well curb, and serves to support her elbow. Leaning upon the fingers of her right hand, she stands facing the spectator. Upon her head is a long scarf of white cloth which falls below her shoulder; her long robe of dark blue is open from the waist up, revealing the curves of her bosom, and is girt around the waist by a brilliantly colored shawl. Heavy gold earrings are in her ears, a crucifix about her neck and silver bracelets on her arm. The sky is peaceful and serene, and in the distance beyond the palm trees is the deep blue of the Mediterranean.

Signed at the lower left, E. VERNET LECOMTE, 1869.

Height, 51½ inches; width, 34½ inches.

\$360-

No. 116

WILHELM SCHUTZE

GERMAN

1814—

BLIND MAN'S BUFF

ON the sward in the shade of some fine chestnuts a merry little group of children are playing blind man's buff. The blind man, a curly-headed little fellow, feels his way forward, while a little girl holds out a leaf for him to catch, and a boy, more daring than the rest, comes up to touch him from behind. On benches and chairs a number of older women watch the game, and a servant-maid, bearing a watering-pot, stands in a doorway to enjoy the fun. In the background is the garden-fence, and beyond, the trees of a fair-sized plantation.

Signed at the lower left, W. SCHÜTZE, MÜNCHEN, '72.

Height, 38 inches; length, 51 inches.

\$400

No. 117

CARL LUDWIG FRIEDRICH BECKER

GERMAN

1820—

THE WELCOME GUESTS

AT a table set out of doors on the terrace of a large house a merry company are seated. An elderly gentleman, the master of the house, in crimson robes occupies the seat of honor; on one side of him a girl stands fanning him, and on the other a page has knelt on a cushion to hand him a glass of wine. From a doorway on the right there enters a handsome young man, black-bearded and of dark complexion, dressed in doublet and hose of rich black, trimmed with gold, and bearing on his arm a golden-haired beauty, evidently his bride. Her dress of rich pink silk is cut low at the neck and is worn over an underskirt of white linen with sleeves of fine lace, the train being supported by a negro slave. Her fair hair is unbound and falls below her waist. As the new arrivals enter, the diners rise to their feet, extending their hands in welcome. The costumes are of that graceful Venetian *moyen âge* which this painter affects. Beyond the little group is a glimpse of a castle set high on a wooded hill, and over all is a deep blue sky flecked with clouds which glow in the rays of a declining sun.

Signed at the lower left, C. BECKER.

Height, 36 inches; length, 59 inches.

\$750-

No. 118

HECTOR LE ROUX

FRENCH

1829—

AURELIA AND POMPONIA

[Extract from letter of Artist]

“VESTAL virgins condemned to death under the reign of Caracalla.

“History has preserved to us the story of these two unfortunates, who were sisters, and who were buried alive for breaking one of their vows. The law that ruled this body of virgins was terrible.

“They should constantly keep the sacred fire; if extinguished, it was death. If their vow of virginity was violated, the awful penalty was to be whipped to death, or to be buried alive. Seventeen young girls, whose names I have collected, perished thus, and these two unfortunate heroines, Aurelia and Pomponia, were of this number. I have supposed that the sentence was given in a hall appropriated for large reunions, in which the body of vestals were assembled. The vote has taken place. It has been unfavorable to the two accused, and the High Priest is reading the sentence to them. The Mother Superior, surrounded by her attendants, forms the High Tribunal. All the other vestals marshalled on the steps comprise the jury, and the High Priest, who gives the decree of the guilty, represents the government. The two empty chairs in the first row bear the names of the condemned victims.”

Signed at the lower left, HECTOR LE ROUX, 1878.

Painted to order.

Height, 35½ inches; length, 68 inches.

8325-

AMERICAN ART ASSOCIATION,

MANAGERS,

THOMAS E. KIRBY,

AUCTIONEER.

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April 24, 1901-

AMERICAN ART NEWS

MARTIN PICTURE SALE.

The last important picture sale of the present active art season in New York, that of the collection of the late John T. Martin, held at Mendelssohn Hall on Thursday and Friday evenings, April 15 and 16, was the best, and closed the season far more brilliantly than had been at all expected.

The sale was notable from the quality of the audience as well as the numbers present, the spirited bidding, and some of the remarkable prices obtained. While there is considerable difference of opinion as to whether some of these prices, notably the \$50,000 paid by Mr. H. S. Henry of Philadelphia, who sold his collection two years ago here for \$352,000, for the two figure Millet, "Going to Work—Dawn of Day," and the \$9,600 paid by Mr. C. K. G. Billings for the Bargue, "The Sentinel," were justified, these very figures with others, and which were reached by the competition and bidding up on the part of prominent dealers, had a good effect on the market, especially that for Barbizon pictures.

That the buyers discriminated was proven by the fact that only \$1,500 was paid for, to say the least, the very poor example of Diaz, "Venus and Adonis," which was outclassed by its fellow Barbizons, and the comparatively low prices that the story pictures of the Munich and Düsseldorf painters, and which belonged to a past period in art, brought. The "Christening," for example, by Prof. Knaus, which is said to have cost the late owner \$35,000, brought only \$8,900. The Bargue, for which Mr. Billings paid \$9,600, cost the late owner \$12,000 at the Mary J. Morgan sale. The Millet was bid up to \$46,000 by Knoedler & Co., who sold it to Mr. Martin in 1882 for \$14,000. It was gratifying to the dealers to have the Schreyer, a splendid example, bring the good figure of \$7,100. The estimation in which the modern French war painters, Detaille and De Neuville, are now held was evidenced by the sale of a good example of the former for \$3,900, while De Neuville's spirited "Charge of Dragoons—Gravelotte" brought \$10,200. The Van Marcke, an unusually good example, went to Paris through Boussod-Valadon & Co. for \$16,500, while Mr. Martin's daughter, Mrs. De Mora, who now lives in Paris, bought "The Bathers," by Diaz, for \$6,300, and Knaus' "Gretchen" for \$1,000.

First Session.

The first half of the collection was sold at Mendelssohn Hall on April 15 and brought for the sixty-four numbers put up \$58,665. The highest price of the evening was paid for the one Schreyer of the collection, "Wallachian Post," the picture starting at \$5,000, with a second bid at \$6,000. It then went to M. Knoedler & Co. for \$7,100.

"Marche d'Arabes dans le Désert," by Fromentin, on which there was persistent bidding, was sold to M. Knoedler & Co. for \$3,650. The "Bay of Naples," by Edoardo Dalbous, a contemporary Italian artist, went to Mr. C. K. G. Billings for \$320.

There were bargains in the marbles, which closed the session. Many of these had tall marble pedestals and brought hardly the price of the pedestals.

Titles of pictures, artists, buyers and prices paid, \$250 and over, follow:

"Bay of Naples," E. Dalbous; C. K. G. Billings	\$320
"The Halberdier," E. Charlemont; D. E. Moos	600
"Wine Tasters," P. S. Zimmermann; Mrs. Laura Peck	275
"Marche d'Arabes dans le Désert," E. Fromentin; Knoedler & Co.	3,650
"The Herd Boy," Prof. L. Knaus; Theodore Heineman	1,300
"Landscape," E. Lambinet; H. Reinhardt	260
"Interior of Butcher's Shop," W. Van Mieris; L. A. Lanthier	700
"Environs of Versailles," Karl Girardet; E. H. Litchfield	250
"The Strolling Players," E. Zamacois; W. W. Seaman, agent	3,100
"The Young Pleader," Meyer von Bremen; Mrs. Laura A. Peels	1,165
"Effects of a False Note," A. Casanova; R. H. Lorenz, agent	975

"Landscape—Sheep and Cattle," Rosa Bonheur; C. K. G. Billings	4,400
"The Shop of Facking, the Great Curacao Dealer, Holland," Gerome; Louis I. Firuski	1,400
"Gossip," Jimenez y Aranda; Knoedler & Co.	3,900
"The Noonday Halt," L. A. Gros; H. F. English	575
"The Canon's Dinner," Vibert; W. W. Seaman, agent	6,500
"Tiger," F. Gauermann; Theodore Heineman	250
"The Good Grandfather," N. Gysis; F. T. Procter	470
"Port of Algiers," Wordsworth Thompson; Gheradi, Sans	525
"Phaedra," Cabanel; E. H. Litchfield	1,000
"The Betrothed—Beach at Scheveningen," Artz; Montgomery	580
"Landscape, Sheep and Goats," William Morris; James J. Fox	1,600
"The Spirit Hand," G. Max; D. E. Moos	1,600
"La Pauvre Folle," H. Merle; R. H. Lorenz, agent	325
"Meditation," Jules Breton; Thomas F. Manning	1,250
"The Twins," Bouguereau; C. K. G. Billings	2,850
"Sunset," Prof. A. Zwengauer; William Sterberg	450
"The Forge," R. Zimmermann; H. Schulthier	300
"Italian Itinerant Singers," Franz von Defregger; Theodore Heineman	3,350
"Landscape and Sheep," Louis Robbe; George H. Story	500
"Wallachian Post," A. Schreyer; Knoedler & Co.	7,100
"Point Judith," A. T. Bricher; E. M. McGuire	300
"Road Through Woods," Gustave Koken; C. K. G. Billings	490

Sculpture and Other Objects.	
"Bust of Young Augustus Caesar"; W. R. H. Williams	\$60
"Autumn," Louis L. Firuski	85
"Greek Slave"; Knoedler & Co.	225
"Proserpine"; E. H. Litchfield	120
"Cupid and Psyche"; R. H. Lorenz, agent	170
"Shakespeare"; Otto Bernet, agent	60
"Sleeping Cupid"; Robert Gilmore	100
"Thomas Jefferson"; Otto Bernet, agent	110
"A Roman Gladiator"; R. H. Lorenz, agent	110
"Classical Figures"; A. B. Meyers	80
"Il Penseroso"; Otto Bernet, agent	200
"Undine"; E. H. Litchfield	470
"Michelangelo's First Effort"; Otto Bernet, agent	525
Superb silver vase; R. H. Lorenz, agent	1,550
Pair grand vases and pedestals; V. E. Mora	1,500
\$750 each	

Second Session.

A large audience was present on April 16 at the second session. A Millet, "Going to Work—Dawn of Day," brought a record price, going to H. S. Henry, of Philadelphia, for \$50,000.

C. K. G. Billings paid the second highest price of the sale for the large Corot, "La Charette." The audience gave a warm reception to the Rousseau, "Les Bucheronnes," a bargain of the sale, going to J. Sinclair for \$7,700. The Troyon, "Animaux a l'Abreuvoir," had a quiet sale, going to Scott & Fowles for \$25,100.

The returns for the evening's sale were \$222,995, and for the entire collection \$281,560.

Titles of pictures, artists, buyers and prices paid, \$250 and over, follow:

"Quarrel of the Pets," Ignacio Leon y Escosura; R. H. Lorenz	\$525
"Landscape with Sheep," C. Jacque; A. Eisenberg	1,250
"Sunset and Windmill," J. Dupre; Knoedler & Co.	1,200
"Gretchen," Prof. L. Knaus; Mrs. de Mora	1,000
"The Dwarf's Birthday," A. Pascutti; R. H. Lorenz	525
"The Return Home," Meissonier; Knoedler & Co.	4,900
"A Pinch of Snuff," J. B. Madou; J. O. McDermott	250
"Cattle," Troyon; Robert Gilmore	1,050
"Landscape and Cattle," J. Dupre; George Fisher	3,100
"The Sentinel," Charles Bargue; C. K. G. Billings	9,600
"A Water Carrier," Millet; Knoedler & Co.	2,500
"Sheep," E. Verboeckhoven; L. A. Firuski	775
"The Bathers," Diaz; Mrs. de Mora	6,300
"Sour Wine," Francesco Vineo; Otto Bernet	375
"Brittany Landscape," Emile Lambinet; Otto Bernet	400
"Kitchen Interior," Joseph Benedicter; Mrs. R. H. McElwell	475
"Enchanted," Winslow Homer; N. Straus	350
"Head of Old Woman," Balthasar Denner; W. Seaman	325
"Objets de Vertu," B. A. Desgoffe; J. O. McDermott	375
"Autumn," Homer D. Martin; Otto Bernet	2,000
"A Snowstorm," C. Kronberger; L. Windmiller	300
"The Betrothal," F. Willems; Mrs. L. A. Peck	600
"Twilight on the Seine," Daubigny; Knoedler & Co.	13,100
"Going to Work—Dawn of Day," Millet; H. S. Henry	50,000
"Venus and Adonis," Diaz; S. Montgomery	1,500
"Animaux a l'Abreuvoir," Troyon; Scott & Fowles	25,100
"In the Forest of Fontainebleau," Diaz; Knoedler & Co.	4,200
"Sheridan's Ride," T. Buchanan Read; Seaman	1,600
"Interior of Goya's Studio," Don Jose Casado; Robert Gilmore	525
"Pendant le Duel" (pastel), A. Von Pettenkofen; Eugene Fischhoff	700
"Pompeian Wedding Festival," M. Fausini; S. Montgomery	325
"Les Bucheronnes," T. Rousseau; J. Sinclair	7,700
"La Charette," Corot; C. K. G. Billings	30,000
"The Reaper's Rest," Jules Breton; Knoedler & Co.	6,000
"The Christening," Prof. L. Knaus; C. K. G. Billings	8,900
"Cattle," E. Van Marcke; Boussod-Valadon Co.	16,500
"Returning from Grand Manoeuvres," Detaille; Bernet, agent	3,900
"Charge of Dragoons at Gravelotte," A. M. de Neuville; Bernet, agent	10,200
"Scene in New Forest," William Shayer, Sr.; W. W. Seaman	600
"Charity," Gaetano Chierici; J. O. McDermott	525
"Young Maronite," E. Vernet Lecomte; J. A. Harper	360
"Blind Man's Buff," Wilhelm Schuetze; W. C. Gotshall	400
"Welcome Guests," C. L. F. Becker; W. C. Gotshall	750
"Aurelia and Pomponia," Hector Le Roux; W. C. Gotshall	325

A MILLET BRINGS \$50,000

AND A COROT \$30,000 AT THE MARTIN PICTURE SALE.

Notable Audience Applauds the Brisk Bidding—Total for 53 Paintings More Than \$222,000—Buyer of the Millet S. H. Henry of Philadelphia.

Mendelssohn Hall last evening took on a new aspect, for in response to an impromptu invitation nearly the whole auditorium full of women, who had come there to see a picture auction, took off their hats, just as though they were at a concert. Announcement was made from the platform that a reader of THE SUN had sent up a written request that as there were some fine paintings to be exposed during the soirée the women remove their hats so that the canvases might be seen out of competition with the stunning creations of the milliners. The women graciously condescended, and Mr. Kirby forthwith conducted his first "recital," as he modestly acknowledged it to be.

Instead of initial offers of a hundred or a few hundred dollars for the paintings of the late John T. Martin, the opening bids were often well in the thousands, so much so that the auctioneer sometimes held his breath, or saved it, and did not cry the first offers, but waited (only for a moment) for the more liberal bids.

The sensation came when Millet's "Going to Work—Dawn of Day" came up and the starting bid was \$25,000. All the observing knew that this canvas was one of the finest Millets ever offered for sale in New York—and this is said with full recognition of the history of the "Angelus"—and the audience, which filled the hall, was on the alert to pick out the fortunate competitor for it. Those who could not bid voiced their feelings in applause as the offers for the painting leaped into large figures.

When the painting was knocked down at \$50,000 it was as though the spectators had heard a great singer, and the hall resounded with applause. When the hall became quiet Mr. Kirby said simply: "Ladies and gentlemen, the Millet goes to Philadelphia—where you say they are so slow."

The Philadelphian who bought it was H. S. Henry. Mr. Henry knows how the prices of fine paintings run in this country. In 1896 when William Schaus's collection was sold out Herman Schaus bought a Troyon, "Le Retour à la Ferme," for \$24,500, and sold it a little later to Mr. Henry for a price reported as about \$35,000. Mr. Henry in 1907 sold his collection at auction in this city, and the "Retour à la Ferme" brought \$65,000. The buyer was Edward T. Stotesbury, fellow townsman of Mr. Henry and generous supporter of the only Oscar in another of the arts.

The Millet, which Mr. Henry bought last evening, was sold to Mr. Martin in 1882 by Knoedler & Co. for \$14,000; but the next time it sells in New York at auction it is likely to bring as handsome a profit over the price of last evening as did the Troyon over the price it cost Mr. Henry.

The fifty-three paintings sold last evening brought altogether \$222,895, or an average price of more than \$4,200 each, and this with the sale of the previous evening makes the total proceeds of Mr. Martin's collection \$286,560.

The beautiful Corot, "La Charette," which started at \$10,000, was sent up to \$30,000, at which figure it fell to C. K. G. Billings. It is one of the highest priced Corots ever sold at auction in this country. An interesting sidelight was shed upon this bit of bidding in the action of one of the best known dealers of New York, who stayed out of the bidding until the offers were well above \$20,000, after which he came in for a time, but was outbid by the horseman and yachtsman.

The little Dupré "Sunset and Windmill," 6½ by 10 inches, went at \$1,200 to a dealer. The Bargue "The Sentinel," which at the Mary J. Morgan sale brought \$12,500, sold at \$9,600. Mr. Billings took it. Millet's "Water Carrier" went to a dealer at \$2,500. Homer Martin's "Autumn" went for \$2,000. Daubigny's "Twilight on the Seine" fetched \$13,100, and the brilliant Troyon "Animaux à l'Abreuvoir" \$25,100. "Sheridan's Ride," bought for a private collector by an agent, went (with the hair from the mane of Sheridan's horse) at \$1,600.

Knaus's painting, well known, "The Christening," which as the auctioneer said cost over \$30,000, sold at \$8,900. Van Marcke's "Cattle" went to Boussod, Valadon & Co., very likely for European account, at \$16,500. Mr. Kirby struggled long over De Neuville's "Charge of Dragons at Gravelotte" with sundry bidders, and it fell to an agent at \$10,200.

Mr. Martin's daughter, Mrs. De Mora, now resident in Paris, bought two of the canvases of her father's collection, an interesting Diaz, "The Bathers," for \$6,300 and Knaus's "Gretchen" at \$1,000. The paintings selling at \$500 or more, with artists' and buyers' names, were these:

69—"Quarrel of the Pets," Escosura; R. L. Lorenz, agent.	\$525
71—"Landscape with Sheep," Jacque; A. Eisenburg.	1,250
72—"Sunset and Windmill," Dupré; Knoedler & Co.	1,200
74—"Gretchen," Knaus; Mrs. de Mora.	1,000
75—"The Dwarf's Birthday," Pascutti; R. L. Lorenz, agent.	525
76—"The Return Home," Meissonier; Knoedler & Co.	4,900
78—"Cattle," Troyon; Robert Gilmour.	1,050
79—"Landscape and Cattle," Dupré; George Fisher.	3,100
80—"The Sentinel," Bargue; C. K. G. Billings.	9,600
82—"A Water Carrier," Millet; Knoedler & Co.	2,500
83—"Sheep," Verboeckhoven; L. A. Fruski.	775
84—"The Bathers," Diaz; Mrs. de Mora.	6,300
92—"Autumn," Homer Martin; O. Burnet, agent.	2,000
94—"The Betrothal," Willems; Mrs. L. A. Peck.	600
95—"Twilight on the Seine," Daubigny; Knoedler & Co.	13,100
96—"Going to Work—Dawn of Day," Millet; H. S. Henry.	50,000
97—"Venus and Adonis," Diaz; S. Montgomery.	1,500
98—"Animaux à l'Abreuvoir," Troyon; Scott & Fowles.	25,100
99—"Fontainebleau," Diaz; Knoedler & Co.	4,200
101—"Sheridan's Ride," Read; W. W. Seaman, agent.	1,600
102—"Goya's Studio," Casado; R. Gilmour.	525
103—"Pendant le Duel," Pettenkofen; E. Fischhoff.	700
105—"Les Bucheronnes," Rousseau; J. Sinclair.	7,700
106—"La Charette," Corot; C. K. G. Billings.	30,000
107—"The Reapers' Rest," Breton; Knoedler & Co.	6,000
108—"The Christening," Knaus; C. K. G. Billings.	8,900
109—"Cattle," Van Marcke; Boussod, Valadon & Co.	16,500
110—"Returning From the Grand Manneuvres," Detaille; O. Burnet, agent.	3,900
111—"Charge of Dragons at Gravelotte," De Neuville; O. Burnet, agent.	10,200
113—"Scene in the New Forest," Shayer; W. W. Seaman, agent.	600
114—"Charity," Chierici; McDermott.	525
117—"The Welcome Guests," Becker; W. C. Gotshall.	750

AT THE MARTIN SALE

A Schreyer Sells for
\$7,100.

THE SALE CONTINUED

Some Sculpture by Fowers Brings
Small Prices.

Mendelssohn Hall, New York, was filled last night when the bidding began at the auction sale of the Art collection of the late John T. Martin under the auspices of the American Art Association.

It was an interesting sale, because there were many fine pictures, though the best will be offered at the closing sale this evening.

The pictures brought \$53,300, and the statuary \$5,355, making a total of \$58,655.

It was almost like a scene at a theatre the first night, or a notable concert, and there were many women in the assembly.

The first picture Paul Soyer's "Little Student, seven and a half by six and a quarter inches, brought \$145. The bidding was spirited on the whole, and the managers expressed themselves satisfied with the result, although it was admitted that the best pictures sold cheap, while the statuary brought remarkably low prices.

Power's "Greek Slave," a bust of the famous statue, went at \$225; while Power's "Proserpine," sold \$120. "Thomas Jefferson," in the best Carrara, brought only \$110.

Schreyer's "Wallachian Post," a fine picture, brought the top price of the evening, \$7,100.

Cabanel's "Phaedra," started at \$500 and sold for \$1,000.

Rosa Bonheur's "Sheep and Cattle" brought \$4,400.

Bouguereau's "The Twins," made the bidding lively and the picture finally sold for \$2,850.

Here is a list of the pictures sold, the artist's name, the title of the painting, the price being given in that order:—

Soyer, "The Little Student".....	\$145
Soyer, "Eating Cherries".....	125
DuVerger, "The Hoopskirt".....	70
Fichel, "The Minstrel".....	160
Gauermann, "A Veteran".....	50
Gullemann, "Devotion".....	90
Dalbano, "Bay of Naples".....	320
Chevillier, "The Cure's Barber".....	160
Irving, "A Cavalier".....	230
Charlemont, "The Halberdier".....	600
Zimmermann, "Wine Tasters".....	275
Fromentin, "Marche D'Arabes Dans Le Desert".....	3,650
Echtler, "The New Shoes".....	150
Bodenmuller, "Picking Flowers".....	165
Knaus, "The Herd Boy".....	1,300
Lambinet, "Landscape".....	260
Van Mieris, "Interior of a Butcher Shop".....	700
Girardet, "Environs of Versailles".....	250
Zamagais, "The Strolling Players".....	3,100
Landelle, "Greek Girl Thebes".....	170
Von Bremen, "The Young Pleader".....	1,165
Y'Estorach, "Effects of a False Note".....	975
Bonheur, "Sheep and Cattle".....	4,400
Gerome, "Shop of Facking, the Great Curacao Dealer in Holland".....	1,400
Y'Aranda, "Gossip".....	3,900
Gros, "Noonday Halt".....	575
Vibert, "The Canon's Dinner".....	6,500
Mount, "Music is Contagious".....	115
Gauermann, "Tiger".....	250
Grysis, "Good Grandfather".....	470
Thompson, "Port of Algiers".....	575

RITER FITZGERALD.

Other noteworthy sales were:

Landscape with Sheep, Charles Emile Jacque.....	\$1,250
Sunset and Windmill, Jules Dupre.....	1,200
Gretchen, Professor Ludwig Knaus.....	1,000
The Return Home, Meissonier.....	4,900
Cattle, Constant Troyon.....	1,050
Landscape and Cattle, Jules Dupre.....	3,100
A Water Carrier, Jean Francois Millet.....	2,500
Sheep, Eugene Verboeckhoven.....	775
The Bathers, Diaz.....	6,300
Autumn, Homer D. Martin, N. A.....	2,000
The Betrothal, Florent Willems.....	900
Twilight on the Seine, Daubigny.....	13,100
Venus and Adonis, Diaz.....	1,500
In the Forest of Fontainebleau, Diaz.....	4,200
Sheridan's Ride, T. Buchanan Read.....	1,600
Interior of Goya's Studio, Don Jose Casado.....	525
Pendant le Duel, A. von Pettenkofen.....	700
Les Bucheronnes, Rousseau.....	7,700
The Reapers' Rest, Jules A. Breton.....	6,000
Cattle, Emile van Marcke.....	16,500
Returning from the Grand Manoeuvres, Detaille.....	3,900

A Charge of Dragons at Gravelotte, Alphonse Marie de Neuville..... 10,200
Mr. Henry, who bought the Millet for \$50,000, knows how the prices of fine paintings run in this country. In 1896 when William Schaus's collection was sold out Herman Schaus bought a Troyon, "Le Retour a la Ferme," for \$24,000, and sold it a little later to Mr. Henry for a price reported as about \$35,000.

Mr. Henry in 1907 sold his collection at auction in New York, and the "Retour a la Ferme" brought \$65,000. The buyer was Edward T. Stotesbury, fellow townsman of Mr. Henry and generous supporter of Oscar Hammerstein, in grand opera, in Philadelphia.

The Millet, which Mr. Henry bought last evening, which was sold to Mr. Martin in 1882, by Knoedler & Co., for \$14,000, will, next time it sells at auction in New York, bring as handsome a profit over the price of last evening, as did the Troyon over the price it cost Mr. Henry.

The fifty-three paintings sold last evening brought altogether \$222,895, or an average price of more than \$4,200 each, and this with the sale of the previous evening makes the total proceeds of Mr. Martin's collection \$281,560.

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RITER FITZGERALD.

Phila. Item
Apr. 17, 1909.
THE PHILADELPHI

A MILLET FOR \$50,000

Sold to H. S. Henry,
of This City.

IT IS "GOING TO WORK"

Late J. T. Martin Paid \$14,000
for It in 1882.

"Going to Work—Dawn of Day," by Jean Francois Millet, brought \$50,000 at the second and last evening's sale in Mendelssohn Hall, New York, of the Art collection of the late John T. Martin, of New York.

The buyer was H. S. Henry, an Art collector, of Philadelphia.

The sale realized \$222,895, making a total of \$281,560 for the two evening sessions.

Mendelssohn Hall was filled to overflowing, and competition among bidders for the gems of the collection was keen.

The Millet was started with a bid of \$25,000, amid enthusiastic applause, and the bidding ran by leaps and bounds to the \$50,000 mark.

The principal figures in the composition are a young man and woman, peasants, and the poorest of their kind, who are on their way to their daily toil. The scene shows a low-lying meadow. The canvas is 21½ inches high and 18 inches wide. It was sold to Mr. Martin by Knoedler & Co., in 1882, for \$14,000.

A collection of works of Art gathered by Mr. Henry was sold about two years ago for \$352,000.

"La Charette," by Corot, was sold to C. K. Billings for \$50,000. Mr. Billings also paid \$9,390 for "The Sentinel," by Charles Bargue, and \$8,900 for "The Christening," by Professor Ludwig Knaus.

"Animaux a l'Abreuvoir," by Troyon, starting with a \$5,000 bid, was knocked down to Scott & Fowles, at \$25,100.

AT THE MARTIN GALL

A Complete Guide to
the City of New York

Published by
The New York Public Library

This book is a complete guide to the City of New York. It contains a detailed description of the city, its history, its people, its industries, and its government. It is a valuable reference work for anyone who is interested in the City of New York.

The book is divided into two parts. The first part is a general description of the city, and the second part is a detailed description of the various districts of the city. The first part contains a chapter on the history of the city, a chapter on the people of the city, a chapter on the industries of the city, and a chapter on the government of the city. The second part contains a chapter on each of the districts of the city.

The book is written in a clear and concise style, and it is easy to read. It is a valuable reference work for anyone who is interested in the City of New York. It is a must-have for anyone who is visiting the City of New York.

The book is available in paperback and hardcover. The paperback version is \$4.95 and the hardcover version is \$9.95. The book is available at all bookstores and libraries.

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